ANS

AMERICAN
NUMISMATIC
SOCIETY

2011
ISSUE 3



SIXBID.COM

EXPERTS IN NUMISMATIC AUCTIONS

- ✓ *Bidding worldwide*
- ✓ *All the latest auctions at one glance*
- ✓ *Specially selected auction houses*

Simply bid online!



AUREO & Calicó SUBASTAS NUMISMÁTICAS

CLASSICAL NUMISMATIC GROUP, INC.

HD RAUCH

HESS | DIVO

WAG

GERHARD HIRSCH Nachfolger

KÜNKER

BALDWIN'S AUCTIONS

Numismatica Ars Classica NAC AG

NOMISMA

GM GORNY&MOSCH Giessener Münzhandlung

MS AUKTIONEN MEISTER & SONNTAG

HB HARLAN J. BERK, LTD.

Stack's

Dr. Busso Peus Nachf.

www.sixbid.com – Auction Platform for World & Ancient Numismatic Firms



China. Auction 180
Hsuan Tung, 1908–1911. Dollar n.d. (1911), Tientsin. Pattern with GIORGI.
Estimate: € 10,000. Price realized: € 460,000.



Russian Empire. Auction 135
Alexander I., 1801-1825. Gold medal of 48 Ducats, 1814, by tsarina M. Feodorovna for Alexander I.
Estimate: € 30,000. Price realized: € 220,000.



scaled down

Roman Empire. Auction 158
Valens, 364-378. Medaillon 375/378, Rome. Probably unique.
Estimate: € 200,000. Price realized: € 360,000.

Meet us at our Winter Auction, December 13–14, 2011 in Osnabrück

Your Treasures are in Good Hands with us

First established as a numismatic trading company in 1971, today we have achieved a solid reputation among the leading coin and medal auction houses of Europe. More than **10,000 clients** worldwide place their trust in us. Our company's first auction was held in 1985, and we can look back on a positive track record of **over 190 auctions** since that time. Four times a year, the Künker auction gallery becomes a major rendezvous for friends of numismatics. This is where several thousand bidders regularly participate in our auctions.

- We buy your gold assets at a fair, daily market price
- International customer care
- Yearly over 20,000 objects in our auctions
- Large selection of gold coins
- Top quality color printed catalogues



Profit from our Experience of more than 190 successful Auctions – Consign your Coins and Medals!

Tel.: +49 541 96 20 20
Fax: +49 541 96 20 222
Email: service@kuenker.de
Visit us online: www.kuenker.com

KÜNKER

Fritz Rudolf Künker GmbH & Co. KG
Gutenbergstr. 23 · 49076 Osnabrück · Germany
www.kuenker.com · service@kuenker.de
Osnabrück · Berlin · Munich · Zurich · Moscow

DEPARTMENTS



on the cover:
F. Bonfils: Fifth Station of the Cross, Via Dolorosa, Jersualem. Albumen photograph (1867–1878)

7 **From the Deputy Director**
Andrew Meadows

26 **Ancient Coins and the Cultural Property Debate**
Rick Witschonke
Peter K. Tompa

30 **From the Collections Manager**
New Aquisitions
Elena Stolyarik

38 **Library News**
Elizabeth Hahn

40 **Current Cabinet Activites**
Robert Hoge

50 **News**

53 **ANS Bookshelf**
Andrew Meadows

54 **Book Reviews**

56 **Development**
Megan Fenselau

FEATURES



8
Seeing is Believing:
A Picture Book From the Holy Land
Elizabeth Hahn



18
American Gunmoney:
The Turret of the *USS Passaic* and the Mortar of the *Arletta* on United States Treasury Notes of 1863-1865
Oliver D. Hoover

ANS MAGAZINE
2011

Volume 10, Issue 3

Editor
Ute Wartenberg Kagan

Managing Editor
Megan Fenselau

Advertising Editor
Joanne D. Isaac

Art Director
Lynn Cole

Design
Rocco Piscatello
Piscatello Design Centre

Photographer
Alan Roche

Contributing Staff
Julian Biber
Gilles Bransbourg
Barry Bridgewater
Anna Chang
Peter Donovan
Megan Fenselau
Elizabeth Hahn
Anouska Hamlin
Sebastian Heath
David Hendin
David Hill
Robert Hoge
Oliver D. Hoover
Joanne D. Isaac
Sylvia Karges
Rhonda Yen Kauffman
Andrew Meadows
Elena Stolyarik
Peter van Alfen
Rick Witschonke

The *American Numismatic Society Magazine* is published four times a year by the American Numismatic Society. Annual subscription rate is $72. Copies are mailed to all members of the ANS. Single copy is $18. Overseas airmail is an additional cost. A membership in the ANS includes a subscription to the magazine. To inquire about a subscription please contact: ANS Magazine Subscription Dept. (212) 571-4470 ext 117, orders@numismatics.org. All rights reserved. No part of this magazine or its cover may be reproduced without written consent of the copyright proprietor. Opinions expressed by contributors are not necessarily those of the ANS. Printed in Mexico.

The American Numismatic Society, organized in 1858 and incorporated in 1865 in New York State, operates as a research museum under Section 501(c)(3) of the Code and is recognized as a publicly supported organization under section 170(b)(1)(A)(vi) as confirmed on November 1, 1970. The original objectives of the ANS, "the collection and preservation of coins and medals, the investigation of matters connected therewith, and the popularization of the science of Numismatics," have evolved into the mission approved by the Society's governing Council in 1993.

American Numismatic Society
75 Varick Street Floor 11
New York, NY 10013

Telephone
212 571 4470

Telefax
212 571 4479

Internet
www.numismatics.org

From the Deputy Director

Andrew Meadows

Dear Members and Friends,

As I write we are in the middle of saying farewell here at the ANS. The two months of the E.P. Newman Summer Seminar are just coming to an end, and our eight students are giving their final presentations. We have heard talks on topics as varied as the Persian Empire, Greek and Roman Egypt, Brutus and Cassius and the coins and medals of Pope Julius II. Along the way we have hosted some 40 lectures and seminars on every conceivable aspect of numismatics, from dies to hoards, from style to weight, from ancient China to the modern United States. The Summer Seminar lies at the heart of our educational mission, and it would not be possible without the generous support of our members and those who visit to share their expertise. As the students revise their papers for publication, we will all be able to share in the fruits of this work in the pages of the *American Journal of Numismatics.*

We are also saying farewell to two staff members, Anouska Hamlin and Julian Biber, who have been central to the work of our digitization program over this past year. Laboring away behind the scenes they have been substantially responsible for the more than 130,000 images that now grace MANTIS, our new collection database. Both Anouska and Julian are moving on to further education, Anouska to law school, Julian to Graduate school at NYU: we wish them well for their undoubtedly bright futures.

But as one chapter ends, another begins. A new digitization assistant will be joining us this month, and we will be announcing major new programs in the digitization of the Roman World and Colonial Latin America. Our next magazine will include details.

The Fall also brings with it a full program of ANS events. On September 7th here in New York we will be holding one of our Numismatic Conversations, when ANS staff present objects of particular interest in an informal context. It's a very hands-on experience, and I warmly recommend it you have never attended: the subject this time will be ancient Greek. On October 20th, Dr. Tuukka Talvio from the Coin Cabinet of the National Museum in Helsinki will be joining us to talk about Finnish numismatics at our annual Krause-Mishler Forum. This will be followed on October 22nd by our Annual Meeting, to which this year will be attached a sale of Library duplicates. From 10th-13th November our Curator of North American Coins and Currency Robert Hoge will be out and about, attending the Colonial Coin Collectors Club meeting in Boston. And there will be more for Colonial enthusiasts on September 15th as we hold the first of a series of lectures generously sponsored by Heritage Auctions, to be given by Chris Salmon, author of our recent and hugely popular publication *Silver Coins of Massachusetts.*

I very much hope we will see you at an ANS event soon.

Yours truly,



Andrew Meadows
Deputy Director



Facing page:
F. Bonfils (?): View of Jaffa from the Sea.
Albumen photograph.

SEEING IS BELIEVING:
A Picture Book From the Holy Land

Elizabeth Hahn

Long venerated by Jews, Christians, and Muslims, Jerusalem is a city that reflects the fervor and piety of the three major monotheistic faiths, each of which is bound to the city by history and visible in architecture. A large item, donated in the 1960s to the ANS Library, clearly but concisely illustrates this convergence of faith with new views of old architecture that visually define the Holy Land. The book is a hefty volume measuring 12 inches by 16 inches and weighing in at 15 pounds. Forty-six black and white[1] photographs are bound together within an elegantly carved wooden binding of inlaid olive wood, which was a material frequently used by local craftsmen to make such mementos, and is carved on the front with the image of the Dome of the Rock, a focal point of the Temple Mount in Jerusalem (fig.1). The carving is most certainly modeled after one of the black and white photographs contained inside (fig. 2), while the backboard contains a simple inscription of the Hebrew word for "Jerusalem" (fig. 3). Titled "Souvenir of the Holy Land: Jerusalem," the forty-six albumen photographic prints that are bound within document the city as well as the surrounding regions. All of the photographs contain a simple identifying label.

As indicated on the title page, the book was assembled by Ferdinand Vester, who owned a store located just within the Jaffa Gate.[2] Vester was a German Lutheran missionary whose family and associates built a number of Arab-style houses in Jerusalem in the middle of the 19th century, most notably the main building of the first U.S. Consulate built in 1868.[3] While the majority of the prints in the album are titled, numbered and signed in the negative by Félix Bonfils (discussed in detail below), the album itself was assembled by Vester at the end of the 20th century. On the title page, a handwritten dedication provides some clues about the provenance of the album (fig. 4). It reads:

Mrs. Julia Langdon Barber. "Belmont." Washington, D.C. Jerusalem, 7 March 1894. From Lorenzo LeDroict [and?] Lorena.

Mr. Amzi Lorenzo Barber (1843–1909) was a successful and wealthy businessman who generated a substantial fortune in the asphalt industry.[4] His company, the Barber Asphalt Paving Company, was based in Washington D.C. and later relocated to New York City (in 1917 the company merged into the Dallas Railway Company). His second wife was Miss Julia Louise Langdon (1844–1912), the daughter of J. Le Droict Langdon of Belmont, New York. Miss Langdon is very likely the recipient of the dedication. They had four children: Le Droict, Lorena (later identified also as Mrs. Samuel T. Davis, Jr.), Bertha and Rowland Langdon Barber. This album is likely a gift from her husband Lorenzo, and two of the children, LeDroict and Lorena. Mr. Barber was an avid yachtsman and took his family on a trip through the Mediterranean Sea in the winter of 1893-94, visiting important ports such as Gibraltar, Jaffa, and Istanbul.[5] It must have been on this trip that he acquired the Holy Land album.

Somewhat limited information documents the donation of this album to the ANS Library in 1966 by Stuart R. Stevenson, a distant relative in the Barber genealogy. Why the album was donated remains a mystery, as there is no numismatic significance to the

focus of the photographs. However, as a collection of original photographs illustrating Jerusalem and the surrounding countryside from over a century ago, it remains an important item that documents many early developments in photography and the work of one of the primary figures in the history of the medium, Félix Bonfils.

Shades of Gray: Early photography from daguerrotypes to albumen prints

The history of photography in the Near East parallels the general history of the medium. In 1839 the first photographs were taken in Paris and the technique was soon thereafter brought to the Near East for practice. It was also an important time in the field of archaeology, and the early stages of photography were picked up by a growing interest in Egyptian and Near Eastern exploration. Louis-Jacques-Mandé Daguerre (1787–1851), a French artist and chemist, gave his first demonstration of his daguerreotype method in Paris. The process involved exposing sunlight onto the mirror-like surface of a silver plated copper or brass plate. This plate contained a thin coating of silver iodide crystals on the surface, the result of sensitizing a thin layer of silver to light using iodine vapor. Exposure times varied and could last several hours. The plate was then developed using heated mercury vapor and produced a unique image that was very fragile and could be easily rubbed off if not carefully handled. Although the process was time-consuming and produced only one positive image (like Polaroids of the 20th century), archaeological expeditions abroad quickly adopted the process in the field.

In Europe, there was a growing interest in traveling to far-away lands, stemming from the increasingly popular Grand Tours of the 17th and 18th centuries, previously reserved for only the wealthy. Advancing forms of transportation in the middle of the 19th century, such as railroad and steamship, meant that it was quickly becoming possible for classes other than the most wealthy to travel abroad. While photo albums acted as a substitute for the experience of travel for those who were unable to make the trip, they also allowed travelers an opportunity to bring back a photographic souvenir of what they had seen.

The increasing importance and attraction of photography quickly resulted in a desire to improve the process. In 1840[6] the British inventor William Henry Fox Talbot (1800–1877) introduced a negative-positive procedure that made it possible for a single image to be reproduced multiple times, thus allowing for mass copies to be made. This development allowed photography to be shared with the masses in a new way that daguerreotypes could not. (Talbot called these "calotypes", after the Greek word *kalos* meaning beautiful). The process was further improved in the 1840s and 1850s with the use of albumen paper (covered with egg white) for the positive print, which resulted in a less grainy picture. The ability to reproduce an image multiple times was an obvious driving point of creating such photographic albums as well as single photographic souvenirs. Although this new technique had obvious advantages and attractions, conditions of fieldwork still impeded the production. Photography required the use of heavy and fragile glass negatives instead of the long narrow strips of modern negatives made of a lightweight chemical-coated plastic or cellulose acetate that are used today. The bulky equipment coupled with extreme climates and lengthy voyages made the production of daguerreotypes and paper photographs at times an uncertain and often counterproductive affair. Such obvious obstacles make the energetic work of the Bonfils family that much more impressive.

Travel souvenirs: Take only photos, leave only footprints

The photographs in "Pictures of the Holy Land" are the work of Félix Bonfils (1831-1885), a French photographer active in the Middle East in the 19th century. Bonfils was born on March 6, 1831, in Saint Hippolyte du Fort, France. In 1860, at the age of 29, he was part of a military expedition to Lebanon, which left a positive impression on him. He returned home with impressive stories of the immense beauty of the region which convinced his wife, Lydie, to travel to Beirut with their son, Adrien. Adrien was born on August 7, 1861, with a severe case of whooping cough and it was thought that the dry climate of the region would aid his heath issues. The region left such a good impression on Lydie as well, that the family decided to settle permanently in Beirut. In 1867, the Bonfils family opened a commercial photographic studio in Beirut called "Maison Bonfils," which later became "F. Bonfils et Cie" in 1878. All members of the Bonfils family were involved with the work, including Lydie and their two children. After his father's death, Félix's son, Adrien, continued to run the firm along with Lydie into the late 1890s. Around 1909, the firm was sold to Abraham Guiragossian, who continued to use the Bonfils name into the 1930s. This collection of photographs of the Holy Land is a prime example of the work of Bonfils, which was often bought as souvenirs by the tourists traveling in the region. In addition to such albums, Maison Bonfils also produced tens of thousands of individual prints that Bonfils and his assistants compiled in travels throughout the region. Outside of Jerusalem, Bonfils was active in Lebanon,



Fig. 1: Front cover binding, olive wood, view of the Dome of the Rock.



Fig. 2: F. Bonfils: Dome of the Rock, frontal view. Albumen photograph (1867–1878).



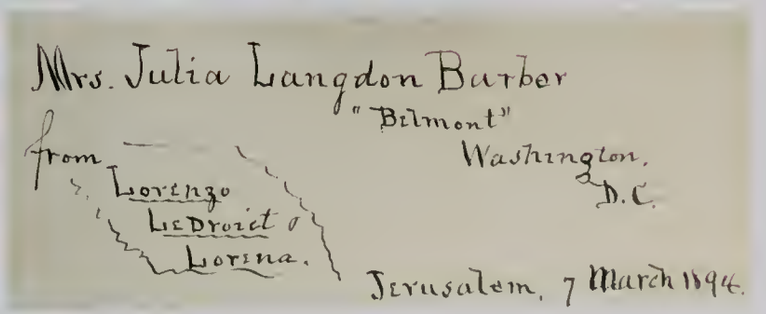


Fig. 3 (left): Binding, back view, "Jerusalem" in Hebrew.
Fig. 4: (right) Detail of handwritten notation on title page.



Fig. 5: AE Medal of Universal Exposition, 1878, Paris, France. 50 mm. (ANS 1985.67.962.)

Egypt, Palestine, Syria, Greece and Istanbul and his images were made available not only in his home base of Beirut, but also Cairo, Alexandria, Paris, Alés (France), and London.

Bonfils was one of the biggest suppliers of photographs to travelers, writers and publishers. Starting in the 1870s, he produced a wide variety of photographs either as individual loose albumen prints or multi-image albums and his photos were reproduced in magazines, books, and newspapers more often than any others of the time. In 1878, he was awarded a medal in recognition of his achievements at the Universal Exposition in Paris, probably similar to one in the ANS collection (fig. 5). All of the forty-six photos in this album that bear the signature of Bonfils were probably taken between 1867–1878,[7] but were certainly bound into this album at a later date.

The richness of religious presence in the Holy Land was a focal point in early photography of the region. The many biblical connotations present in contemporary scenes are clear in the subjects chosen to be photographed. Indeed all of the forty-six prints have a relationship with an important element of any of the three major monotheistic faiths: Judaism, Christianity, and Islam. We see the Wailing Wall (fig. 6), the Church of the Holy Sepulcher (fig. 8), and the Al-Aqsa Mosque (in the background of fig. 7). Many of these sites and the landscapes photographed have an importance that overlaps the different faiths and embody rich historical as well as religious importance. The Temple Mount (fig. 7), also called the Haram al-Sharif (Noble Sanctuary)—a focus of both Jewish and Islamic veneration—occupies a high spit of land to the north of the city. It is the holiest site in Judaism and is the platform for one of the holiest sites in Islam, the Al-Aqsa Mosque. In the same image, we see the Dome of the Rock in the foreground, and in the background, the long building and smaller dome of the al-Aqsa Mosque. Both the Mosque and the Dome were constructed after Jerusalem was taken by Muslim Arab armies in A.D. 638.

The Temple Mount, seen with the dominating view of the Dome of the Rock in fig. 2, is an appropriate choice for the front carving of the entire book as it is not only visually stimulating, but recalls many elements of the history and religious architecture that define the city. While the Dome itself (frequently misidentified in the 19th century as the Mosque of Omar, as it is here) was constructed in A.D. 638, the land on which it sits is of particular spiritual significance. This was the site of the First Temple of the Jewish Kingdom (Solomon's Temple, as it is appropriately labeled in



Fig. 6: F. Bonfils: Jews at the Wailing Wall on a Friday, Jersualem. Albumen photograph (1867 – 1878).

fig. 7), which was destroyed in 587 B.C. The Second Temple, built 50 years later and sacked by the Romans in A.D. 70, is preserved in remnants that make up the lowest courses of masonry of the Western Wall, or Wailing Wall (fig. 6). The image of Jews praying at the wall would have evoked scenes from Scripture and been particularly appealing to a large portion of Bonfils' regular audience.

The market for such photographic albums would have certainly involved many travelers coming from Europe to Jerusalem, most likely approaching from the sea to arrive at Jaffa, the closest port to Jerusalem. The view of Jaffa (see opening image on page 8) would thus be the first view encountered and it is appropriately the first image in the Bonfils album. From there, the visitor would travel to Jerusalem (a surfaced road was constructed in 1868), where they might then branch out to other regions of the surrounding countryside. Many of the photographs



Fig. 7: F. Bonfils (?): General view of the site of Solomon's temple. Albumen photograph. ... i.e. The Temple Mount, showing the Dome of the Rock in the foreground and the Al-Aqsa Mosque in the background.

found in the albums would have been gratifyingly familiar views of sites and landscapes seen on a recent visit or of interest in the mind of the "armchair traveler" back at home. For the most part, the photographs are topographical, focusing mainly on architecture. Ruined monuments were frequently the subject of early photography not only because of a general appreciation of the structural achievements of antiquity, but also due to the relatively slow exposure times. Unmoving objects, such as still life and architecture, were often the most popular subjects for photographers. Exceptions here are the photograph of the Jaffa Market (fig. 10), which is crowded with people engaged in various market activities, and the photograph of the Wailing Wall (fig. 6), which depicts the women's section. While photographs of city architecture dominate the album, important sites outside Jerusalem are also depicted.



Fig. 8: F. Bonfils: Façade of the Holy Sepulcher. Albumen photograph (1867 – 1878).



Fig. 9: F. Bonfils: Interior of the Dome of the Rock. Albumen photograph (1867 – 1878).

In marked contrast to the bustling bazaar of Jaffa, a hauntingly barren view of the Dead Sea (fig. 11) captures two unidentified figures, one on foot and one on horseback, who stand amid fallen tree branches and the calm waters of the sea.

Two current exhibits that focus on both photography and numismatics of the Holy Land respectively can be found in L.A. and New York. "In Search of Biblical Lands: From Jerusalem to Jordan in Nineteenth-century Photography" is at the Getty Villa in California and runs from March 2–September 12, 2011, and "Cultural Change: Coins of the Holy Land", which consists of seven large cases of coins, several graphic images, and related objects from the ANS Cabinet and a private collection is at the Federal Reserve Bank of New York. This exhibit was curated by the American Numismatic Society with coins from the Abraham D. and Marian Scheuer Sofaer Collection and the ANS Cabinet, and will be on display weekdays from 10 am to 4 pm at the New York Federal Reserve Bank at 33 Liberty Street, New York through December 31, 2011.[8]

Notes

1 Most of the media included varying shades of gray in addition to black and white. Sepia was also another variation of early photographs.

2 Keck, E., Sondergaard, S. and Ellen Wulff (editors). 1990. *Living Waters: Scandinavian Orientalistic Studies presented to Professor Dr. Frede Løkkegaard*. Denmark: University of Copenhagen, Museum Tusculanum Press, p. 79.

3 http://jerusalem.usconsulate.gov/about_the_embassy.html: consulted on June 10, 2011.

4 The New York Times, April 19, 1909.

5 Devoy, John. *A history of the city of Buffalo and Niagara Falls: including a concise account of the aboriginal inhabitants of this region, the first white explorers and missionaries, the pioneers and their successors ... : biographical sketches.* (Buffalo, NY: *The Times*, 1896), p. 273.

6 Talbot had been working on his invention for several years already, but he did not perfect and obtain a patent for the process until 1840-1841.

7 Ritchie, Thomas. 1979. "Bonfils & Son, Egypt, Greece and the Levant; 1867–1894." In: *History of Photography,* Vol. 3, No. 1, January 1979, pp. 33-46.

8 For more on this exhibit, see the article by David Hendin in *ANS Magazine* 10.2 (2011) pp. 21-29.

Additional Bibliography

Lyons, C.L. et al. (editors). 2005. *Antiquity and Photography: Early Views of Ancient Mediterranean Sites.* Los Angeles: The J. Paul Getty Museum.

Félix Bonfils Photographs Collection, 1867-1885: Finding Aid
Princeton University Library, Manuscripts Division, Princeton, NJ
http://diglib.princeton.edu/ead/getEad?eadid=C0942&kw=

Szegedy-Maszak, Andrew. 2001. "The Genius of Félix Bonfils." In *Archaeology* (May/June 2001), pp. 50–54.

Nir, Yeshayahu. 1985. Bible and the Image: *The History of Photography in the Holy Land, 1839-1899.* University of Pennsylvania Press.

"In Search of Biblical Lands: From Jerusalem to Jordan in Nineteenth-century Photography" at the Getty Villa in California; March 2–September 12, 2011.
http://www.getty.edu/art/exhibitions/biblical_lands/

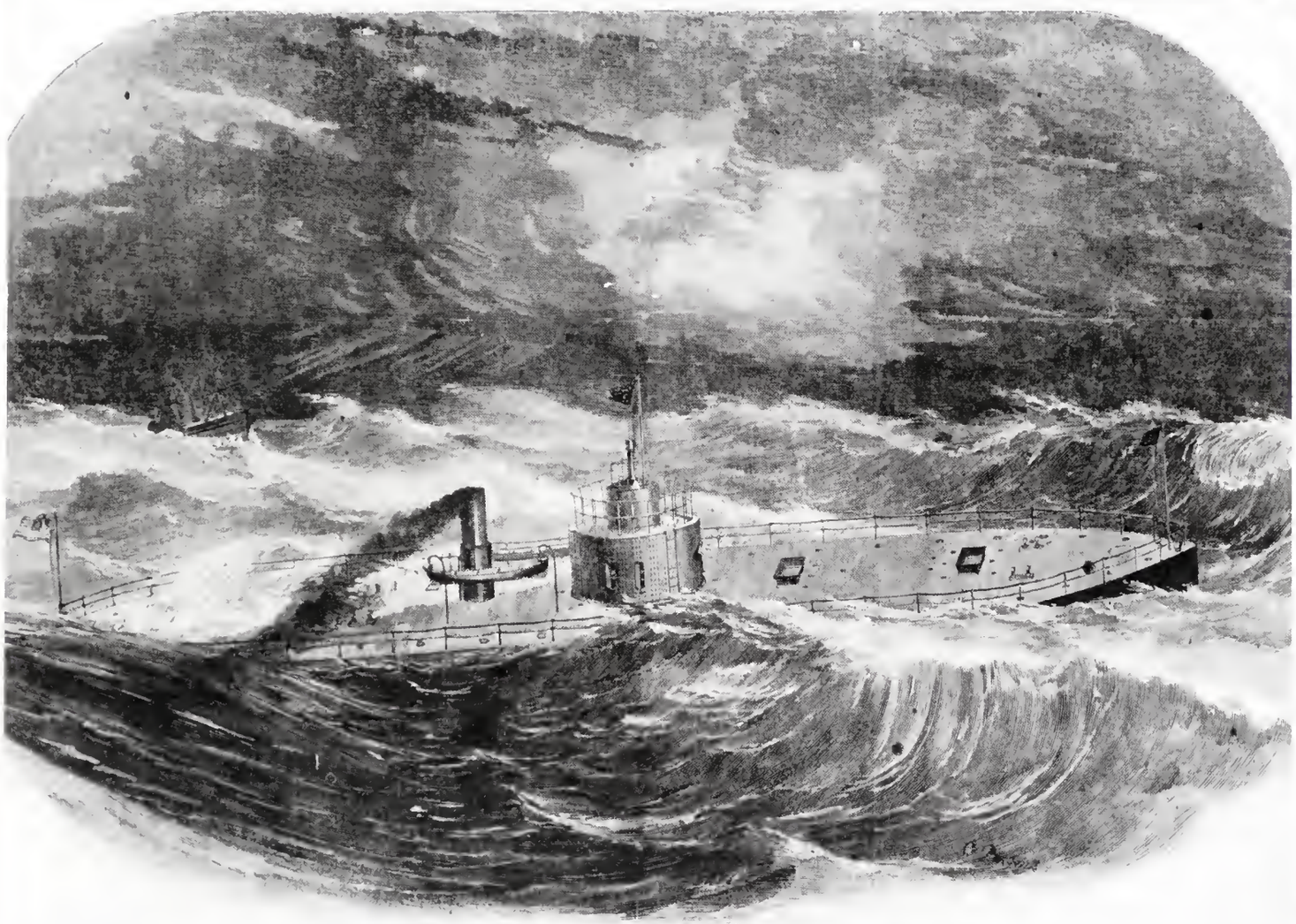
"Cultural Change: Coins of the Holy Land" at the Federal Reserve Bank of New York; May 6–December 31, 2011. www.numismatics.org/Exhibits/CulturalChange



Fig. 10: F. Bonfils: Jaffa Bazaar, Jerusalem. Albumen photograph (1867 – 1878).



Fig. 11: F. Bonfils : The Dead Sea and the Hills of Judea. Albumen photograph (1867 – 1878).



THE UNITED STATES IRON-CLAD "PASSAIC," AS SHE WILL APPEAR AT SEA.—[SEE PAGE 7]

Facing page:
USS Passaic *(1862-1899). Line engraving published in* Harper's Weekly, *1862, depicting Passaic "as she will appear at sea". She was commissioned on 25 November 1862.*
[Courtesy U.S. Naval Historical Center]

AMERICAN GUNMONEY:
The Turret of the *USS Passaic* and the Mortar of the *Arletta* on United States Treasury Notes of 1863-1865

Oliver D. Hoover

Prologue
On November 5/15, 1688, William of Orange landed at Torbay, heralding the start of the so-called Glorious Revolution, the brief English civil war that saw the defeat and removal of King James II. After escaping to France, James II attempted to regain his throne by raising an army in Ireland with French support. Lacking the resources to finance his fight against William with silver coin, James II resorted to the use of brass token coins produced in silver denominations (fig. 1). These were to be redeemed for proper silver money once the Stuart king had triumphed over his Dutch enemy and again ruled the three kingdoms of England, Scotland, and Ireland. The coins were popularly known as "gunmoney" because James II was forced to melt down old cannon and other brass refuse in order to produce them. Unfortunately, the Williamite War (1689-1691) in Ireland went badly for the king and his Jacobite supporters. James II was decisively defeated at the Battle of the Boyne on July 1/11, 1690 and promptly fled to France, never to return to the throne or to redeem his gunmoney.

Paper Money of the American Civil War
Almost two centuries later and on another continent, a new civil war erupted when the southern states of the United States seceded from the Union and formed the Confederate States of America. The first shots of this American Civil War were fired at Fort Sumter on April 12, 1861 and did not cease until June 22, 1865. Over the course of the five years of fighting, some 625, 000 soldiers lost their lives. The extended conflict bled the nation dry and had a similar devastating effect on the finances of the United and Confederate States. The latter was habitually short of hard currency from the time of its secession from the Union and by January of 1862, the Federal Treasury of the United States had only 30 days' worth of funds on hand with which to meet operating expenses.

Like old James II of the Three Kingdoms, neither Abraham Lincoln nor Jefferson Davis were capable of financing their armies—let alone the larger Union or Confederate economies—in silver and gold coin. In order to keep their forces armed, trained, and in the field, these respective presidents of the warring states resorted to the production of paper money on a grand scale (figs. 2-3). Like the brass gun money of the Williamite War, the Union and Confederate paper money of the American Civil War was often issued with the promise that it could be redeemed later—usually after a specified number of months or years—for hard currency. Some notes could be redeemed at face value after a short duration while other, higher denominations accrued interest over time.



Fig. 1. James II gun money ½-crown or shilling (ANS 1990.74.50).



Fig. 2. United States. $1 Legal Tender note, August 1, 1862 (ANS 1949.82.7).



Fig. 3. Confederate States. Twelve-month interest-bearing $1000 note, March 9, 1861 (ANS 0000.999.11639).

The Army-Navy Game

Although the United States paper notes of the Civil War period had many similarities to the emergency gun-money of James II, none were produced from recycled military hardware. However, one remarkable and now extremely rare series of 1863 2-year interest-bearing $100 dollar notes (fig. 4) does feature a gun as one of its decorative vignettes. In the recent third edition of Arthur and Ira Friedberg's *A Guide Book of United States Paper Money* (Atlanta, GA, 2011) this vignette is described as "soldiers firing a cannon" (p. 267).

Close inspection of the original engraving of this National Bank Note Company vignette, entitled "In the Turret," reveals that the men firing the weapon actually wear the uniforms of seamen and the cannon (one of two positioned side by side) fires out of an opening in an enclosed turret (fig. 5). The distinctive "soda bottle" shape of the gun and the heavy screw visible at its breech makes it clear that cannon in question is actually a muzzle-loading Dahlgren shell gun (fig. 6). This form of smoothbore naval artillery was developed for the United States Navy by Rear Admiral John A. Dahlgren after 1849.

The earliest of the operational Dahlgren shell guns appears to have been the XI-inch that began production in 1856. XI-inch Dahlgren guns enjoyed almost instant success due to the safety features inherent in the weapon's design and the ability to accurately fire 166 lb. solid shot or 153.5 lb. explosive shells (including a 20 lb. service charge) up to 3,650 yards at an elevation of 15 degrees. Between 1856 and 1864, some 465 XI-inch Dahlgren guns were produced by a variety of foundries in order to outfit the fighting ships of the United States Navy. Although the weapons were widely used on conventional steam-powered warships, Dahlgren guns were especially popular for the new "ironclads," steamers defended by metal armor. The first battle between ironclads took place between the *USS Monitor* and the *CSS Merrimack* at Hampton Roads on March 9, 1862. In this confrontation, the Monitor was equipped with a turret enclosing two XI-inch Dahlgren guns. Dahlgren shell guns of varying calibers became standard for all subsequent Union ironclad warships.

In light of the visual evidence, it seems clear that the vignette on the 1863 $100 note does not depict soldiers firing a cannon after all, but rather seamen firing a shipboard Dahlgren shell gun. The placement of the scene within the confines of a turret makes it very likely that the ship in question is a Union ironclad. Conventional wooden ships of the period regularly carried Dahlgren shell guns on the open upper deck. Turrets, on the other hand, were a feature of the armored ironclad warship.



Fig. 4. United States. Two-year, 5% interest-bearing $100 Treasury Note, March 25, 1864. F-204, pg. 267. (Images used with permission from A Guide Book of United States Paper Money, 3rd edition, ©Whitman Publishing, LLC. All Rights Reserved).

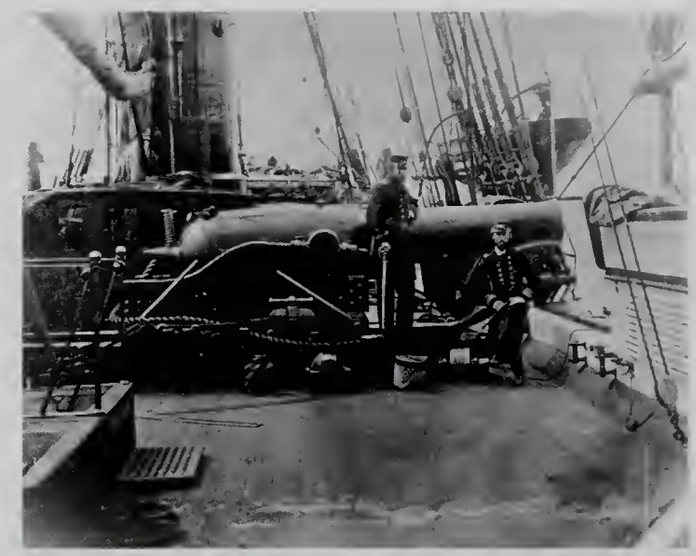


Fig. 6. Daguerreotype of Officers and XI-inch Dahlgren shell gun aboard the USS Kearsarge, *1864. NH 61671 (Courtesy of U.S. Naval Historical Center).*

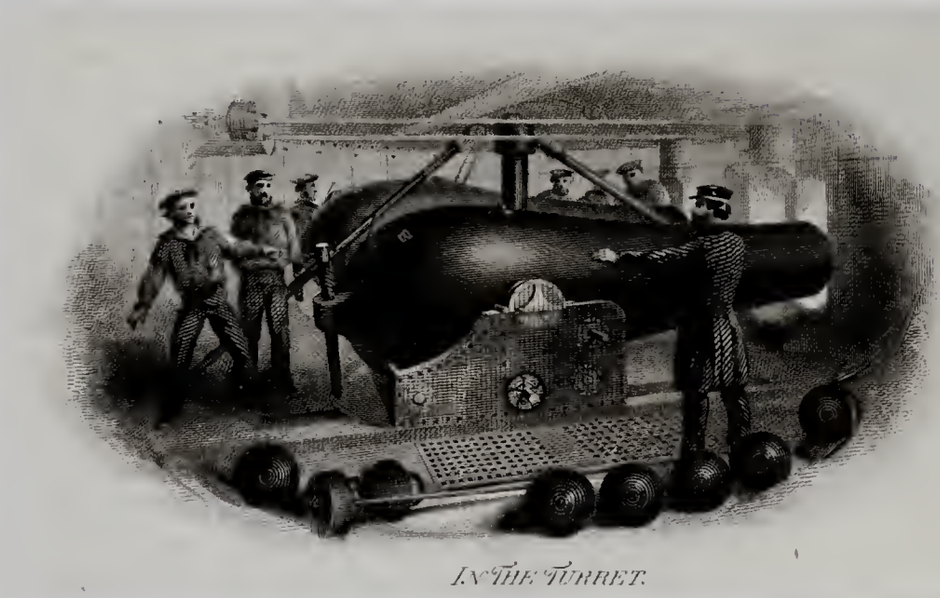


Fig. 5. "In the Turret." American Bank Note Company engraved vignette (Courtesy of Mark Tomasko).

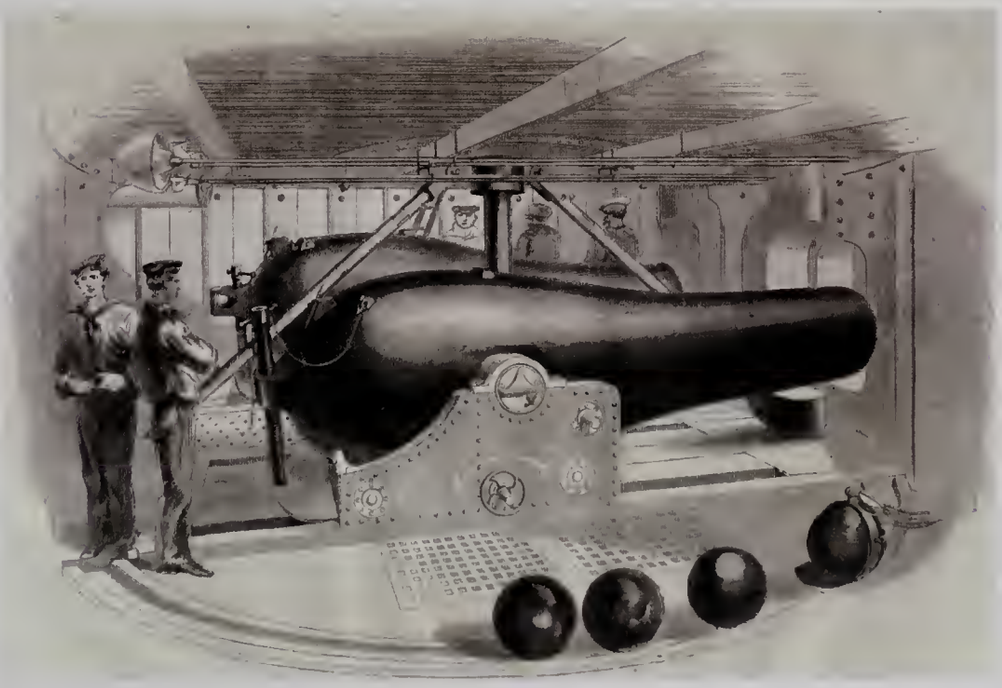


Fig. 7. "Interior of the Turret of the 'Passaic.'" Harper's Monthly, *December 6, 1862.*



Fig. 8. United States. Three-year, 7.3% Interest-Bearing $500 Treasury Note, June 15, 1865. F-212b, pg. 307. (Images used with permission from A Guide Book of United States Paper Money, *3rd edition, ©Whitman Publishing, LLC. All Rights Reserved).*

Ironclads and the *USS Passaic*

When the 1863 $100 note was engraved and printed, the United States had some 12 ironclad ships of the Passaic coastal monitor class serving against the Confederate Navy along the east coast. With so many possibilities available, it would be difficult to attempt to identify the specific ship belonging to the turret in the vignette. However, one detail allows us to significantly narrow the possibilities. An oblong feature, known as a "smoke-box," appears immediately to the left of the main gun barrel and the port through which it fires (fig. 7). Such smoke-boxes were installed on monitors armed with the short XV-inch Dalghren shell gun (distinct from a later long XV-inch weapon) in order to contain the blast fumes emitted when it fired. Unlike other Dahlgren guns, the muzzle of the short XV-inch piece did not extend outside the turret. Without the smoke-box, poisonous fumes and smoke would be expelled into the turret, rather than into the outside air, every time the gun was fired. The short XV-inch Dahlgren shell gun was only mounted in turrets of *Passaic* and early *Canonicus* class monitors. This fact, combined with the presence of a second Dahlgren gun in the vignette allows us to narrow the possibilities down to the following seven ships: *USS Passaic, USS Montauk, USS Nahant, USS Weehawken, USS Sangamon, USS Catskill, USS Nantucket.* The *USS Canonicus* can be excluded from the list because it was only commissioned for service on April 16, 1864—after the March 23, 1864 issue date on the note.

Positive identification of the ship is made thanks to an engraved depiction of the turret interior on the *USS Passaic* published in the December 6, 1862 issue of *Harper's* Weekly (fig. 8). The *USS Passaic* was not only the flagship of the *Passaic* class coastal monitors and immediate descendant of the original *USS Monitor,* but the *Harper's* engraving of its turret is very close to that found on the vignette. If the number and placement of the human figures and shot are ignored, the two turret interiors are virtually identical. The placement and mounting of the guns is almost exactly the same, down to the details of the screw, gear mechanisms, and the location of the smoke-box. The same grating appears on the deck beside the gun mount in both images as does an identical round shot prepared in a hoisting sling at the far right of the *Harper's* engraving and of the vignette. The close similarity of the two images strongly suggests that the *Harper's* engraving was used as the basic model for the National Bank Note Company vignette.

However, the NBNC engraver seems to have decided to "punch up" the rather placid *Harper's* image into an action scene. The seamen no longer loiter around their

artillery pieces with their rammers (rods tipped with round pieces of wood used to push the charge and shot down the barrel of the gun) stowed above, but are about to prepare the gun for firing while an officer (in the right foreground) directs. Action is also implied by the doubling of the shot in the vignette and by the placement of a rammer on the deck, where it is about to be picked up and used.

The identification of the turret of the vignette with that of the *USS Passaic* is extremely interesting in light of the date on the $100 notes. Although a red overprinted date indicates that the notes were issued on March 25, 1864, the original green and black printing shows that they were produced in accordance with the provisions of an Act of March 3, 1863. On the very same day that this Act was passed, the *USS Passaic*, along with two other *Passaic* class monitors (*USS Patapsco* and *USS Nahant*) and other ships conducted an eight-hour bombardment of Confederate Fort McAllister in coastal Georgia. This attack was considered a successful test of the armaments and crews of the new Passaic class ships, although the fort did not fall and the monitors sustained some dents from the return fire of Fort McAllister's battery. In July of the same year, the *USS Passaic* participated in the assault on Morris Island in Charleston Harbor and in the opening bombardment of Fort Moultrie. During the attack on Fort Moultrie, the *USS Passaic* served as the flagship for Rear Admiral Dahlgren and achieved some fame for saving her fellow ironclad monitor, *USS Lehigh*, when she ran aground under heavy fire from the fort.

The Mortar Flotilla and the Arletta

The depiction of the *USS Passaic*'s turret on the $100 note of 1863 is echoed by a vignette of a mortar found on 1-year and compound interest-bearing $20 notes issued on February 14 and July 15,1864, as well as on 3-year interest-bearing notes issued on August 15, 1864 and June 15, 1865 (fig. 8). The vignette is entitled "Mortar Firing" and was engraved for the National Bank Note Company by James Smillie. The title is rather generic, but the stepped front of the carriage makes it clear that the weapon in question is a 13-inch seacoast mortar. This 17,600 lb. gun could project 241 lb. solid shot almost 3 miles and was normally used on land for the reduction of fortified positions.

The reduced size of the image on the surviving notes makes it difficult to identify the larger context of the mortar. However, the details of Smillie's original engraving clearly show that the mortar is mounted on the deck of a wooden sailing ship (fig. 9). The gunwale is unmistakable and a second ship is visible on the left horizon. Such a heavy gun as the 13-inch seacoast mortar mounted on a ship makes it almost certain that



Fig. 9. "Mortar Firing." American Bank Note Company engraved vignette by James Smillie (Courtesy of Mark Tomasko).

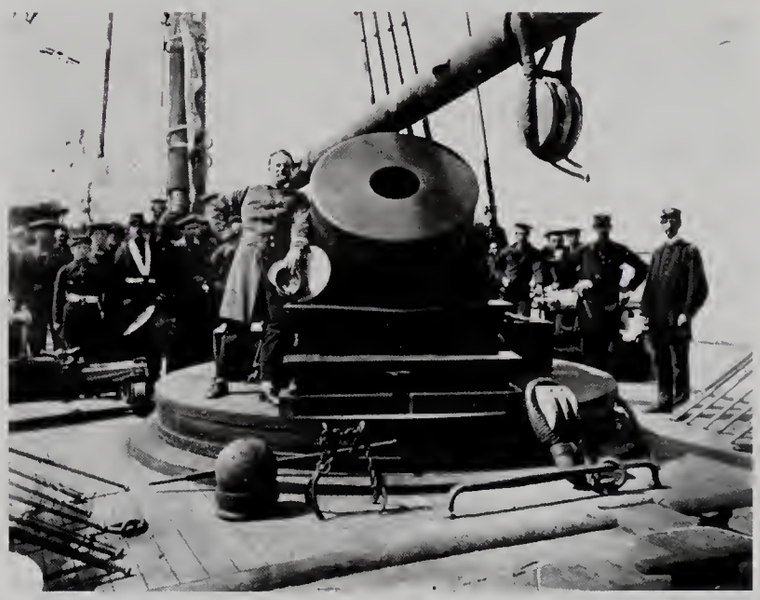


Fig. 10. Daguerreotype of crew and 13-inch seacoast mortar "Old Abe" aboard the mortar schooner C.P. Williams *off South Carolina, 1863.*



Fig. 11. United States. "First Charter" period $2 note, January 2, 1865, F-387 to F-389, pg. 60. (Images used with permission from A Guide Book of United States Paper Money, *3rd edition, ©Whitman Publishing, LLC. All Rights Reserved).*



Fig 12. United States. "Battleship Note" $2 Federal Reserve Bank Note, 1918. F-747 to F-780, pg. 68. (Images used with permission from A Guide Book of United States Paper Money, *3rd edition, ©Whitman Publishing, LLC. All Rights Reserved).*

the ship in question is a mortar schooner. Surviving daguerreotypes taken aboard mortar schooners reveal circular platform mounts identical to that illustrated below the mortar in the vignette (fig. 10). The masts and rigging of the ship on the horizon indicate that it too is a schooner.

In September of 1861, the United States Navy purchased 21 two-masted schooners for use in the growing conflict with the Confederate States. By January 25, 1862, these sailing ships had been converted from their civilian duties to carry a 13-inch seacoast mortar. Once armed, the schooners were assembled as the so-called Mortar Flotilla under the leadership of Commander David Dixon Porter. The first and most famous action of the Flotilla was the Battle of Forts Jackson and St. Philip on April 18-28, 1862. The mortar schooners were initially disappointing in their failure to reduce these Louisiana forts on the Mississippi within the two days promised by Porter. However, they proved useful for suppressing the fire from the forts so that Captain David G. Farragut and the rest of the West Gulf Blockading Squadron could pass and seize the state capital at New Orleans. Miserable conditions in Fort Jackson caused by damage from the Mortar Flotilla's bombardment led to mutiny among the Confederate forces and on April 29, both forts surrendered to Porter.

It is tempting to think that "Mortar Firing" may represent the assault on Fort Jackson. In the Battle of Forts Jackson and St. Philip, the former sustained much greater damage than its adjacent sister fort. A burning fortification appears on the left horizon in the vignette. Also suggestive of the battle that led to the capture of New Orleans are the four shell fuses stowed on the gunwale ready for use. Fuses had been a serious problem for Porter and the Mortar Flotilla at the Battle of Forts Jackson and St. Philip. During the initial bombardment, the fuses were unreliable, often causing the shells to explode in the air before reaching the target fortifications. As a makeshift solution, Porter ordered the use of fuses cut to full length. This expedient often caused the shells to explode after impact, which created a new set of difficulties. The heavy shells tended to bury themselves in muddy ground, thereby muffling and minimizing the effects of their explosion.

Alternatively, and perhaps more likely, the vignette depicts an incident that took place immediately before the main attack began. On April 16, 1862, Commander Porter, aboard the mortar schooner, *Arletta*, sailed her and two other ships of the Flotilla upriver to test the mortars and determine target ranges by firing on Fort Jackson. After an hour's bombardment, which included three shells from the *Arletta* exploding within the walls

of the fort, Porter was pleased and retired with the three mortar schooners to prepare for the full assault that commenced two days later. This earlier incident is suggested by the fact that only two schooners (the deck of the one firing the mortar and the second ship on the horizon), rather than the entire massed Mortar Flotilla, appear in the vignette. If this interpretation of the scene is correct, then it seems likely that the firing mortar belongs to the Porter's own mortar schooner, the *Arletta*. Unfortunately, it has not been possible to uncover an original source for "Mortar Firing" that might allow for the conclusive identification of the ship.

Conclusion

If we are correct in identifying the turret on the 1863 $100 note as that of the *USS Passaic* and the mortar of the interest-bearing $20 and $500 notes of 1864 and 1865 as the armament of the *Arletta*, then these vignettes represent previously unrecognized depictions of this ironclad monitor and mortar schooner. They also represent the earliest attempts to use Federal paper money to commemorate current events. The vignettes of the National Bank notes produced under the National Banking Act of 1863 are also commemorative in character, but their subjects are almost exclusively drawn from the early history of colonial America (fig. 11). The focus on the present makes the images on the $100 and $500 notes unique in the corpus of early Federal paper money. It was not until 1918—again in the context of a great war—that the money offered images of present victory. In this year, perhaps even with a knowing nod to the $100 and $500 notes of 1863-1865, the Bureau of Engraving and Printing (in conjunction with the Federal Reserve Board) placed a vignette of the *USS New York* on the back of the $2 Federal Reserve Bank note (fig. 12). This ship was the flagship of Battleship Division 9 in World War I and had been present at the surrender of the German High Seas Fleet at the Firth of Forth on November 29, 1918.

Acknowledgements

The author is grateful to Mark Tomasko for commenting on an earlier version of this article and for providing images of the engraved vignettes from his personal collection. Thanks are also due to Dennis Tucker and Whitman Publishing for providing images from the *Guide Book of United States Paper Money.*

Bibliography

Friedberg, Arthur L. and Ira S. 2006. *United States Paper Money.* 18th ed. Clifton, NJ: The Coin and Currency Institute.

Friedberg, Arthur L. and Ira S. 2011. *A Guide Book of United States Paper Money.* 3rd ed. Atlanta, GA: Whitman Publishing.

Hearn, Chester G. 1995. *The Capture of New Orleans, 1862.* New Orleans: Louisiana State University Press.

Hessler, Gene. 1993. *The Engravers Line.* Port Clinton, OH: BNR Press.

Hessler, Gene and Carlson Chambliss. 2006. *The Comprehensive Catalog of U.S. Paper Money.* 6th ed. Port Clinton, OH: BNR Press.

Mooney, James L. 1959-1981. *Dictionary of American Naval Fighting Ships. Washington, D.C.:* Naval Historical Center.

Ripley, Warren. 1984. *Artillery and Ammunition of the Civil War. Charleston*, SC: The Battery Press.

Tucker, Spencer. 1989. *Arming the Fleet, U.S. Navy Ordnance in the Muzzle-loading Era.* Annapolis: Naval Institute Press.

Wise, Stephen R. 1994. *Gate of Hell: Campaign for Charleston Harbor, 1863.* Columbia, SC: University of South Carolina Press.

Ancient Coins and the Cultural Property Debate

Introduction

Rick Witchonke

In the last issue of the *ANS Magazine*, we inaugurated a series on the ongoing debate regarding cultural property and its impact on numismatics. In that issue, Dr. Sebastian Heath provided the perspective of archeologists on these complex and contentious issues.

This issue features the comments of Mr. Peter K. Tompa, who presents arguments from the point of view of collectors of ancient coins. Peter is a practicing attorney who provides lobbying services and advice to the International Association of Professional Numismatists and the Professional Numismatists Guild. He has also represented the Ancient Coin Collectors Guild in litigation related to the import of coins from Cyprus and China. He has written a number of articles on these topics, and even authors a blog on the subject. He serves on the Board of the ANS, and has personally collected ancient coins for many years.

In the next issue, we will hear from Dr. Roger Bland, of the British Museum. Roger is a respected numismatic scholar and author of many books and articles on ancient coinage. Moreover, since the 1997 inception of the Portable Antiquities Scheme in England and Wales, Roger has been responsible for the administration of the Scheme, as well as the Treasure Act. Thus, he is well-qualified to describe the English approach to these issues, and how successful this approach has been.

Expanded digital versions of each article in this series are available online at http://numismatics.org/DigitalPublications/DigitalPublications.

It Should Be About Conservation, Not Control: A Collector's Perspective

Peter K. Tompa

Based on the dubious assumption that import restrictions promote the preservation of archaeological context, "archaeology over all" activists are assiduously working to make it so difficult to import ancient coins that collecting them—here in the United States at least—may once again become "the Hobby of Kings" within a generation.

This would be a shame for anyone who truly loves numismatics. In the draconian regulatory scheme the activists envision, only the very wealthy, who can afford to pay for coins with established collecting histories, will be able to put together collections of ancient coins. Such a sea change in coin collecting would be devastating not only for most collectors and dealers, but for the study of numismatics itself. Access to coins is essential for numismatics to thrive. Smother the legal trade in ancient coins in red tape and soon there will be no one to fund the ANS or the study of ancient numismatics in this country.

Of course I would like to know the provenance of the coins in my collection, and I certainly support the protection of archaeological sites. But I also feel that the archaeological community goes way too far when it claims that unprovenanced "orphaned" artifacts should be deemed stolen, and that there should not even be a trade in duplicates.

If you believe I am overstating my case, here is what the Archaeological Institute of America (AIA) itself has to say on these two subjects in a document on its website that addresses "frequently asked questions":

Q: What about the orphaned object that is out of the ground and circulating in the market with its context already destroyed and it provenance uncertain? Shouldn't this object be acquired and given a good home?
A: The acquisition of these objects encourages looting. Objects like this are likely stolen. When confronted with an object like this, the best thing to do is to contact the authorities. You would not buy a hot car or a diamond watch from a disreputable source—why buy an antiquity from a disreputable salesperson?

Q: In many cases there are multiple copies of certain antiquities, some with so many duplicates that they cannot all be displayed. What is wrong with the trade in multiples?
A: Some countries do allow trade in duplicates, including Israel. But it is difficult to identify a duplicate from a country that allows trade, and it's difficult to prevent the sale of new objects as duplicates. Furthermore, most museums and private collectors are interested in high-end, unique objects, not "duplicates." It's primarily the trade in expensive, unique artifacts that drives the illegal market.



Fig. 1: A typical coin show bourse (Image Courtesy of Coin World*).*

Let's be clear. Coins by their very nature are duplicates, and most, if not all, coins in our collections are unprovenanced artifacts, or "orphans." Thus, according to the AIA at least, we are all criminals holding presumptively stolen goods.

This would all be quite amusing, except for the fact that such outlandish claims have started to gain the force of law. Right now, the U.S. Government considers undocumented ancient Cypriot, Chinese and Italian coins (of which there must be millions) to be stolen cultural property subject to seizure and repatriation. And, if the AIA has its way, all ancient coins struck in Greece and Egypt will soon be added to an ever-growing list of coins barred from entry into the United States unless they are accompanied by detailed provenance information that simply does not exist for most coins.

Frankly, I might feel a bit better about all this if I had evidence that the archaeological community as a whole makes every effort to not only record the coins they find, but to publish them. Both are critical to the preservation of numismatic knowledge. Even if a coin is recorded in an excavation notebook, it does little good if it is never published, and, if the notebook or computer data file is not backed up in some way, the information about its provenance could easily be lost. That, of course, would render the coin for all practical purposes an "orphan" of the sort members of the archaeological community roundly condemn—at least when held in a collector's trays.

What then can and should be done to ensure that individuals and institutions like the ANS can continue to collect, study, preserve and display ancient coins in a manner that coexists with efforts to preserve provenance information? Collectors should be encouraged to only purchase coins from reputable sources and ensure that they retain the history of their coins with the coins themselves so it does not get lost. Dealers should be encouraged to do the same, and to make sure they comply with the laws of each country in which they do business. The U.S. Government should be advised to drop the idea of imposing import restrictions based on a coin's

CYPRUS

ARCHAEOLOGICAL OBJECTS REPRESENTING PRE-CLASSICAL AND CLASSICAL PERIODS

SECTION OF THE DESIGNATED LIST:
III. D. COINS OF CYPRIOT TYPES

Silver Tetradrachm of Alexander the Great (332 - 323 BC)



Time Period	Hellenistic Period (332 - 30 BC)
Culture	Paphos
Material	Metal
Weight	257.8 grams
Type of Object	Coin
Date of Import Restriction	7/16/2007
Subsection of the Designated List	III.D.2. Issues of the Hellenistic Period

© Department of Antiquities, Nicosia

Description of Designated List Category:

When Alexander the Great became the ruler of Cyprus in 332 BC, he replaced the local coinage and system with his own and introduced Greek weights and dominations. During the period in which Cyprus became a province of the Ptolemies, rulers of Egypt, the Cypriot monetary system was incorporated into the royal Ptolemaic coinage. The three main cities of Cyprus minting royal coins were Paphos, Salamis, and Kition.

The obverse ("heads" side) of this coin shows the head of Hercules beardless and facing right. He is wearing a lion's skin with the front paws knotted around his neck. There is a line for a border.

The reverse ("tails" side) of this coin shows the god Zeus wearing a cloak over his lower limbs and seated on a throne facing left. In his right hand is an eagle. His left had rests on a scepter. To the left is a dove with spread wings flying to the left. There is an inscription in Greek to the right and below Zeus. Around the image is a border of dots.

Fig. 2: Illustrations of the Categories of Objects Subject to U.S. Import Restrictions, from the U.S. Department of State website.



Fig. 3: Airport customs agent.

type. The U.K. authorities have the right idea. Restrictions should only be imposed on coins reasonably suspected to be "straight from the ground", in violation of national laws, or coins of the highest rarity. Restrictions based on coin type, such as "all coins struck in Cyprus belong to Cyprus", suggests that assuaging nationalistic impulses, rather than furthering archaeology is really the motivating force. Under no circumstances should restrictions be allowed which discriminate against American collectors and institutions. The U.S. Government should not entertain any request for broad restrictions from a country that allows its own citizens to collect unprovenanced coins or other artifacts. It is plainly unfair to place burdens on Americans which source countries will not place on their own citizens.

Foreign countries should be encouraged to allow the free sale and export of common coins. They should also investigate the U.K.'s Treasure Act and Portable Antiquities Scheme (PAS). These programs help preserve context, provide museums with a right of first refusal over material, and give collectors access to coins, complete with information about the coin's find spot.

The archaeological community should avoid ideological approaches to the question of how best to preserve provenance and foster the recording and publication of coins from any source (including those that do not come from official excavations). The AIA should, in particular, end its aggressive campaign for import restrictions on ancient coins. Such restrictions are by their nature controversial: they bar import into the U.S. of artifacts legitimately sold abroad merely because the importer cannot produce detailed provenance information. Preserving archaeological context may be a worthy societal goal, but the AIA's support for import restrictions confuses "conservation" with "control," to the detriment not only of collectors, but of numismatics itself.

Finally, the ANS should act as a bridge and honest broker for the various interest groups involved in this debate, and foster constructive dialogue that furthers the values in the ANS's own mission and cultural property statements.

In sum, common sense, fairness, and a practical approach should prevail with an eye towards advancing the study and appreciation of coins, not just by archaeologists, but all those interested in numismatics.

From the Collections Manager
New Acquisitions

By Elena Stolyarik

Since the last issue of the ANS Magazine, the Society has acquired a number of interesting and generous gifts.

From the Stack Family, the ANS has received a gift of over 2,500 coin forgeries that the staff successfully identified and sequestered since the inception of the company in 1935. Removed from the marketplace, these items are now added to the extensive collection of counterfeits and forgeries at the ANS. This collection constitutes a useful resource for further analysis, comparative study, and reference for collectors and scholars.

As long as there has been money, people have tried to imitate it illegally and for their own profit. The practice dates back before the first true coins, to imitations of other objects valued as money. Through the centuries, those intending fraud converted their ideas into the prolific creation of counterfeits to pass in circulation and forgeries and alterations to pass on to collectors. Extremely deceptive die-struck fakes continue to appear in major collections and auction sales today. Because of the wide variability of their designs—particularly with ancient coins, with dies cut by hand—detection of a fraud is as much an art as it is a science (fig.1).

The practice of coin forgery for sale to collectors may have begun in Padua, in the mid-16th century, when a group of Renaissance sculptors and artisans, of whom the most famous was Giovanni Cavino, began imitating Roman sestertii and medallions (fig. 2). These Paduan forgeries are actually collectible in their own right, occasionally being valued higher than the authentic coins they imitate.

In fact, numerous die-struck forgeries are still eminently collectable and some of them go for prices nearly comparable to those of genuine coins. Among such issues are those made by the 18th and early 19th-century master forger Carl Becker (1772-1830) (fig.3); others by the ideal copier Constantine Christodoulos, active in Athens before the First World War; the very skillful counterfeiter Caprara from Smyrna (fig.4-5); and Peter Rosa, the contemporary "Becker," who produced his copies for educational purposes. The problem is not only that hundreds of fakes and forgeries are being passed off as authentic ancient objects to unsuspecting buyers, but also that sometimes rare, previously-known genuine coins are dismissed as forgeries due to the deliberate misidentification and authentication of the supposed "newly-found" varieties.

One of the most common ways of forging coins has been casting. Counterfeiters would use a genuine coin to make a mould, which they would then fill with molten metal. A cast forgery may also be produced from the images of a coin from a catalog or other publication, slightly modified from the existing coin type because of the intervening model produced (fig.6). Skillfully made cast copies are often auctioned as authentic coins. The Metropolitan Museum of Art in New York made a replica of the famous and popular Athenian tetradrachm in the 1950s and 60s. This low-weight silver-plated brass cast was sold by the museum's gift shop in large numbers. It was not marked with "COPY" or any similar countermark and unfortunately examples have found their way into major sales.

Copies of ancient coins can also be made by the electrolytic process. This technique comprises electroplating a thin layer of metal on a mold to create each of the two halves of a coin. As with the casting method, two parts are joined together. The result is a perfect copy of the original with a fine seam line around the edge. In the late 19th and early 20th centuries, the British Museum issued a large quantity of electrotype reproductions of ancient coins from the museum's collections for collectors and scholars who were not able to afford real coins, but who wanted to have a copy in their cabinets for study purposes. These products are typically stamped with an R or RR on the edge (for Robert Ready, electrotypist at the British Museum). Nevertheless, these items have appeared on the world coin market represented as genuine coins, deceiving many experts. Several excellent examples of this series are represented in our new Stack's acquisition (fig.7- 9).

Counterfeit coins—ancient as well as US and other modern series—are an unavoidable reality in the numismatic marketplace. Some issues are of course easier to authenticate than others. Upon one of the Coin Galleries imprinted envelopes containing Stack's gift items was typed "ANCIENT GREECE./ OLYMPIA./ Bronze coin/ struck for the/ Olympic Games./ Note they used more than five rings." Notwithstanding that the



Fig. 1: Arcadia. Stymphalus. Circa 350 BC. AR stater. Forgery. Hill IV, 66. (ANS 2011.21.548, gift of the Stack Family) 23 mm.



Fig. 2: Roman Empire. Caligula (AD 41-37). AE sestertius. Cast copy from Cavino Forgery. Klawans. p.35,22. (ANS 2011.21.547, gift of the Stack Family) 34 mm.



Fig. 3: Macedon. Acanthus. Circa 430-390 BC. AR tetradrachm. Forgery. Hill III.38. (ANS 2011.21.549, gift of the Stack Family) 23 mm.



Fig. 4: Thrace. Aenus. Circa 372-364 BC. AR tetradrachm. Forgery. Kinns I.5b. (ANS 2011.21.550, gift of the Stack Family) 24 mm.



Fig. 5: Caria. Calymna. Circa 280-250 BC. AR drachm. Forgery. Kinns IV.64. (ANS 2011.21.551, gift of the Stack Family) 20 mm.



Fig. 6: Egypt. Ptolemy I. 323-283 B.C. AR tetradrachm. Forgery. (Fantasy?) (ANS 2011.21.541, gift of the Stack Family) 28 mm.



Fig. 7: Macedonia. Alexander I (498-454 B.C). After 480 BC. AR octadrachm. Electrotype replica from the British Museum specimen. Head 11.18. (ANS 2011.21.539, gift of the Stack Family) 32 mm.



Fig.8: Thrace. Seuthes II. 394-387 BC. AR didrachm. Electrotype replica from the British Museum specimen. Head 10.6. (ANS 2011.21.540, gift of the Stack Family) 21 mm.



Fig.9: Bruttium. Pandosia, Circa 400 BC. AR stater. Electrotype replica from the British Museum specimen. Head 25.23. (ANS 2011.21.552, gift of the Stack Family) 23 mm.



Fig.10: Coins Gallery envelope for "Ancient coins" with US Fugio coppers of 1787. (Gift of the Stack Family)



Fig.11: United States. Massachusetts Bay Colony. AR Pine Tree shilling, 1652. Small-planchet series. Noe 17 (Salmon 3-B). Forgery. (ANS 2011.21.5, gift of the Stack Family) 24 mm.



Fig.12: United States. Unknown issuer. AE New England Elephant token, 1694. Forgery. Produced ca. 1859-1860? (ANS 2011.21.8, gift of the Stack Family) 28 mm.



Fig.13: United States. H.Kettle. Brass counter imitating US AV quarter eagle, 1803. (ANS 2011.21.241, gift of the Stack Family) 20 mm.



Fig.14: United States. AE half cent, 1831, with date altered from 1834. (ANS 2011.21.48, gift of the Stack Family) 24 mm.



Fig.15: United States. AE one cent, 1815, with date altered from 1813. (ANS 2011.21.58, gift of the Stack Family) 28 mm.



Fig.16: Mexico. AR 8 reales. 1824. Forgery. Edge should have circle and rectangle pattern. (ANS 2011.21.478, gift of the Stack Family) 36 mm.



Fig.17: Russia Empire. AV 5 gold roubles, 1826. Forgery. (ANS 2011.28.1, gift of Andrew Omel) 22.5 mm.



Fig.18: Russia Empire. Platinum 3 rouble. 1837. Forgery. (ANS 2011.28.2, gift of Andrew Omel) 23 mm.



Fig.19: Byzantine Empire. Maurice Tiberius? (AD 582-602). Lead coin/token. Carthage mint. (ANS 2011.10.1, gift of Frank L. Kovacs) 10.2 mm.



Fig.20: United States. Walking Liberty AR half dollars. 1916. Possible matte proof. Breen 5127.(ANS 2011.22.1, anonymous gift) 30.2 mm.

five-ring logo is a Modern Olympic Games invention of Baron Pierre de Coubertin, there were indeed 21 rings too many, since within the envelope were two unattributed genuine but low-grade US Fugio coppers of 1787 (fig.10)! This gave all of us a chuckle when our Executive Director, Dr. Ute Wartenberg Kagan, made the discovery and shared it with the staff while sorting through the collection.

The Stack's gift includes numerous false examples of important American historical issues. There is, for instance, a Massachusetts Pine Tree shilling of 1652. This good-looking counterfeit is of the small-planchet series, an effective copy apparently struck from dies based upon the Noe 17 (Salmon 3-B) variety, perhaps produced in the 19th century (fig.11). Another attractive piece is an electrotype copy of the rare 1694 God Preserve New England token, with the familiar obverse of the London Elephant halfpenny token issue (ca. 1670). It was very likely produced ca. 1859-1860 (fig.12). A further interesting addition to the collection is not a true counterfeit, but rather a gaming piece imitating a U.S. gold quarter eagle of 1803, showing a draped bust of Liberty wearing a turban; it is a nice example of the issues manufactured by Kettle & Sons of Birmingham, England, perhaps used like poker chips for contemporary games of chance. Because of their similarity to the US regular-issue quarter eagles and half eagles, Kettle tokens have been occasionally thought by some to be patterns, and were thus offered as such in some auction sales of the mid- to late-1800s (fig.13).

As a result of date modification, some genuine coins of several series became modern counterfeits intended to fool the unwary. Among these alterations, for example, the date on a half cent was tooled from 1834 to 1831 (fig.14) and the original date on an 1813 "classical head" cent was changed to 1815 (an issue dated this year does not actually exist, making this "sport" appear to be a unique rarity!) (fig.15)

The ancient Aztec symbol of Tenochtitlan, the eagle clutching a snake, was adopted as the symbol on most Mexican Republican gold and silver coins following independence. A counterfeit of an interesting variety of the Cap and Rays 1824 silver 8-reales purporting to be from the mint of Mexico City, with the hook-necked eagle holding a looped defiant-looking snake, represents an important example for our Latin American collection of forgeries (fig.16).

Another interesting and welcome new group of counterfeits came as a gift from Andrew Omel. This unusual group contains copies of the Russian 5-rubles of 1826 in gold (fig.17) and two examples of the 3-rubles in platinum of 1837 and 1842 (fig.18). Due to growing market value of precious metals and a fascination with relics of pre-communist Russia, this Imperial Russian currency became popular with collectors, appearing also in numerous modern copies.

Among genuine coins, our Greek department acquired an additional 105 pieces from the Frank Kovacs collection of ancient bronzes of Smyrna that were lacking from the cabinet. These became available for purchase through the kind offices of John Jencek. Other interesting research material from the Frank Kovacs collection is a group of ten Byzantine lead coins/tokens (fig.19). These items are an important addition to the Byzantine cabinet and await publication in the forthcoming *American Journal of Numismatics*.

From our friends and members, the ANS has again received a valuable assortment of additions to the U.S. collection. Among these, contributed by an anonymous donor, is a 1916 Walking Liberty Half Dollar exhibiting the characteristics of the short-lived Matte Proof series struck by the Philadelphia Mint in the first decades of the 20th century. The late Walter Breen examined this specimen and, in his letter of authentication in the name of the Institute of Numismatic Authentication of August 17, 1972, mentioned that he had seen a total of four matte proof 1916 halves, including that one, and had heard of a fifth. Carrying its own credentials, this example can be regarded as an indisputable rarity of an immensely popular series (fig. 20).

Another significant gift came from Dorette Sarachik. It is a nearly proof-like US Capped Bust Dime of 1827. The coin's fields are delightfully smooth and reflective. With only a slight touch of wear, its overall quality of strike is exceptional, with surfaces displaying a slight rose toning for added beauty (fig. 21). From Karen Alster the ANS acquired an important donation of a US Type I Gold Dollar of 1853 from the Charlotte mint. This coin's planchet was unusually well prepared for the normally rather crude Charlotte issue. The C mintmark below the wreath tie is boldly doubled on its interior curve. Walter Breen assigned this variety its own number in his Complete Encyclopedia and described it as "Rare" (fig.22). Another worthy addition to the US collection is Barbara Phillips' donation of a US Barber Quarter of 1897. The obverse of this unusually sharply-struck example of San Francisco coinage boasts a rich, proof-like gleam under rose-gold and azure toning. The reverse shows the mintmark positioned far to right over the upright of the 'D' in DOLLAR. Although Breen listed three San Francisco Branch Mint proofs of the 1890s, he recognized none for 1897. This colorful coin shows rounded business strike edges surrounding its



Fig.21: United States. Capped Bust AR dimes, 1827. Prooflike. Davis 4, Breen 3179. (ANS 2011.23.1, gift of Dorette Sarachik) 18.5 mm.

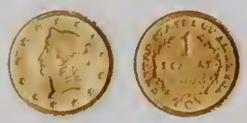


Fig.22: United States. Type I AV dollar. 1853-C. Double-Punched 'C'. Choice Uncirculated. Breen 6027. (ANS 2011.25.1, gift of Karen Alster) 12.5 mm.



Fig.23: United States. AR Barber quarter. 1897-S. Mintmark far to right. Prooflike. Breen 4154.(ANS 2011.24.1, gift of Barbara Philips) 24 mm.



Fig.24: United States. Wooden Keg for coin shipping, with the Federal Reserve Bank of New York seal. (ANS 2011.11.1, gift of Anthony Terranova) 860 x 380 mm.



boldly reflective proof-like fields and is very likely an exceptionally early strike from new dies (fig.23).

Our benefactor Anthony Terranova enriched the Society's collection with another American 19th-century counterfeit detector scale—this one, from 31 Broad Street in New York. Terranova's gift also included a quite unusual artifact: a wooden keg for shipping coins, bearing the Federal Reserve seal (fig.24).

ANS friend and member Kent Ponterio has given the collection of Latin American coins a rare example (only 4-6 examples known) of a mid-16th century Mexican 2-reales of Charles & Johanna by the assayer G (M-G) with the ensayo (assayer's initial) inverted (fig.25).

A fine addition to the Medals Department was an interesting group of seventeen medals donated by Deborah Friedman, the former vice-president (1971) of the Federation of New York Philatelic Societies. Ms. Friedman received these medals as Awards of Excellence at various American and International Philatelic Exhibitions (fig. 26).

The Jewish-American Hall of Fame continues to enrich the ANS collection with items related to Jewish-American History. Among them are the dies and bronze medal dedicated to *Columbus and the Jewish Expulsion from Spain,* designed in 1992 by Paul Vincze (fig.27) and the die issued for the bronze medal *Memorial to the Eleven Israeli Martyred Olympians.* This medal commemorated the eleven Israeli Olympians who were murdered during the 1972 Summer Olympics in Munich, Germany. It was designed for Rabbi David Baron in 1984 by the ANS Saltus Award recipient Alex Shagin and donated to the Society from the Estate of Seymour Fromer, by Rebecca Fromer (fig.28).

We were pleased to enhance the ANS modern medal collection with the interesting art medal *Bea Laufersweiler's Museum-House for coins and medals in Baden-Baden.* This item, donated by Dr. Daniel Harmelink, founding president of the International Association of Reformation Coins and Medals, was designed, engraved, and minted in 2010 by the famous German medalist Victor Huster. Using the ageless theme of an apple (symbolizing life, fertility, renewal, and knowledge), this coin-shaped sculpture presents in two halves the rich historical elements of the Museum-House in the heart of Baden-Baden, Germany. The obverse side illustrates the front of the Museum-House as it appears today. Underneath is presented the building's vaulted cellar, historical remnants of the site: the original house in flames during the Nine Years' War (1688-1697), the large Roman foundation stones, pieces of broken pot-



Fig.25: Mexico. Charles & Johanna. Late Series. AR 2 reales, Assayer G (M-G). Inverted assayer's letter. No Date. (ANS 2011.27.1, gift of Kent Ponterio) 28.8 mm.



Fig.26: Finland. International Philatelic Exhibition. FINLANDIA 88. AE commemorative award medal, by P. Rakikainen, Helsinki,1988. (ANS 2011.18.6, gift of Deborah Friedman) 70 mm.



Fig.27: United States. Columbus and the Jewish Expulsion from Spain. AE commemorative medal, by Paul Vincze, 1984. (ANS 2011.12.3, gift of Jewish-American hall of Fame) 57.5 mm.

From the Collections Manager



Fig.28: United States. Memorial to the Eleven Israeli Martyred Olympians. AE commemorative medal, by Alex Shagin,1984. (ANS 2011.13.2, gift of Rebecca Fromer, from the Estate of Seymour Fromer) 39 mm.



Fig.29: Germany. Bea Laufersweiler's Museum-House for coins and medals in Baden-Baden. AE commemorative medal, by Victor Huster, 2010. (ANS 2011.29.1, gift of Dr. Daniel Harmelink) 82 mm.



Fig.30: Italy. Kingdom of Sicily (Under Spain). Charles II. AE 1 grano, 1698. (ANS 2011.16.1, gift of Ray Williams) 24 mm.



Fig.31: Australia. Ophthalmologist Frederick Cossom Hollows. Aluminum-bronze uncirculated commemorative dollar, by Ian Rank- Broadley (obv.) and V. Gottwald (rev.), Royal Australian mint, 2010. (ANS 2011.15.2, gift of Jay M. Galst) 24.5 mm.

tery, and the waters of the hot springs that brought the Romans to Baden-Baden and continue to heat the baths of the city today. From these historical pieces buried in the site's past, Bea Laufersweiler, director of Baden-Baden Museum, took the inspiration to reconstitute this significant landmark. Her image in the crown of Advocate and Preserver of the art and science, on the reverse side of the medal, symbolized further service under continuous watch of the owl (fig. 29).

Through a donation from long-time member Ray Williams, the Society acquired two coins of 17th century Naples and Sicily, minted under Charles II of Spain—one lacking from the collection and the other a significant upgrade (fig.30).

The collection of modern European currency has been expanded by an uncirculated sample of the struck aluminum bronze one dollar minted in 2010 by the Royal Australian Mint. This coin, donated by Augustus B. Sage Society member Dr. Jay Galst, commemorated the life and work of Fred Hollows (1929-2010), a gifted ophthalmologist who became known for his work in restoring eyesight for countless thousands of people in Australia and other countries (fig.31). Another curious example from Dr. Galst's latest donation is a Latvian 1 lats of 2010. This proof uncirculated silver coin of .925 fineness shows an unusual design—an open eye with an amber insert as the pupil (fig.32).

We also received from member B. Forster an interesting commemorative set, issued by the New Zealand Post and the Reserve Bank of New Zealand in 2011. These brilliant uncirculated copper-nickel coins highlight the Yellow-eyed Penguin (Megadyptes antipodes), a delightfully endearing bird that is considered the world's rarest penguin, whose existence is seriously threatened (fig.33).

Bibliography

Breen, W. 1988. *Walter Breen's complete encyclopedia of United States and colonial coins.* New York: FCI Press/Doubleday.

Davis, D.J.; Logan, R.J.; Lovejoy, A.F.; McCloskey, J.W; Subjack ,W.L. 1984. *Early United States dimes*, 1796-1837. Ypsilanti, MI: Reich Collectors Society.

Head, B.V.1959. *A guide to the principal coins of the Greeks, from circ. 700 B. C. to A. D. 270 based on the work of B. V. Head.* London: The Trustees of the British Museum.

Hill, G.F. 1924. *Becker the Counterfeiter.* Part I. London: Spink & Son Co.

Kinns, P. 1984. *The Caprara Forgeries.* London: The Royal Numismatic Society Special Publication No.16

Klawans, Z.H. 1977. *Imitations and inventions of Roman coins : Renaissance medals of Julius Caesar and the Roman Empire.* Santa Monica, CA: Society for International Numismatics.

Noe, S. P. 1943. *The New England and willow tree coinages of Massachusetts.* Numismatic Notes and Monographs 102. New York: American Numismatic Society.

Salmon, C. J. 2010. *The silver coins of Massachusetts: classification, minting technique, atlas.* New York: American Numismatic Society.

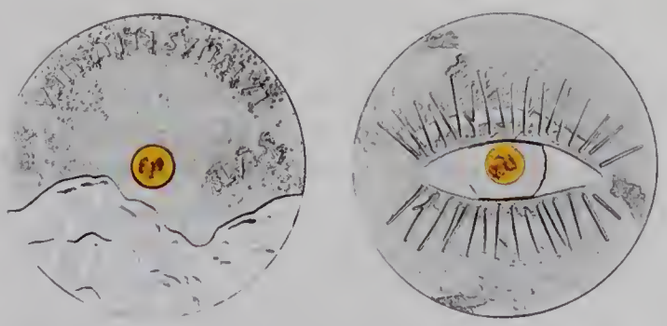


Fig.32: Latvia. AR commemorative lats, by Aigars Bikse (.925 silver and amber), proof. Struck by Rahapaja Oy (the mint of Finland), 2010. (ANS 2011.15.1, gift of Jay M. Galst) 35 mm.



Fig.33. New Zealand. Yellow-Eyed Penguin. Brilliant uncirculated 6 coins currency set, limited edition, Reserve Bank of New Zealand, 2011. (ANS 2011.20.1-6, gift of B. Forster) 11 x 15 mm.

Library News:
A Day in the Life of the ANS Librarian

Elizabeth Hahn

"How much is this coin I found worth?" "What is the oldest/most valuable coin in your collections?" "How can I find out more about ancient Greek coinage?" "Does your collection also have stamps?" "What exactly is 'numismatics'?" "What books do you have on knitting?" "What does the ANS Librarian *do* anyway?"

These are some of the many reference questions that arrive daily in the inbox and voicemail of the American Numismatic Society Library. Sometimes the questions require a bit of research to figure out where exactly the necessary information might be found. Sometimes it is clear from the start. But aside from reference, what does the ANS Librarian do? The short answer is: *Everything.* The long answer will follow here.



Many have seen my office, with books and catalogs and files placed in piles of varying height on every space available. Many have commented that the office of my esteemed predecessor, Francis Campbell, looked very much the same. I can only assume, therefore, that the work of the ANS Librarian is never done! I would like to highlight some of those many duties that the librarian does on a daily and monthly basis; from receiving, processing and shelving books, to writing articles, giving presentations and maintaining the online library presence, the ANS librarian has an infinite variety of duties to choose from which make the day as busy as it is exciting.

The current paid library staff consists of one full-time librarian (myself), and a part-time cataloger (Rhonda Kauffman) who works two days per week, as well as a part-time rare book cataloger (Maggie Long) who works an average of one day per week. This means that, in order to make sure the library remains open and accessible to the public on weekdays throughout the year, our schedules must sometimes be shifted and coordinated well in advance. This can occasionally be difficult during particularly busy times or holidays, and is one of the main reasons that we are seeking to raise funds for a full-time assistant. In addition to helping keep the library staffed on a day-to-day basis, a full-time assistant would enable us to increase our rate of cataloging items in the collections, and would also help to alleviate some of the pressure put on the head librarian with the numerous and varied activities that come with maintaining one of the largest and most prominent numismatic libraries in the world. (For details on how to help raise these funds, please visit the library's web page).

Nutrimentum spiritus

The lintel above the door of the library in ancient Thebes is said to have borne the following inscription: *Nutrimentum spiritus.* (Often translated as: Food for the soul). In this sense, every day working at the ANS Library brings a hearty meal! The duties and responsibilities of the library staff working in the early decades of the Society's history and into the 21st century have not really changed. Technologies and tools are dramatically different, but the idea of maintaining the library collections through acquisitions, development, general care, and preservation, cataloging and access, all remain constant. Assisting users, tending to the collections and making those collections available to the public remain the top priorities of the librarian. In April 1869, Benjamin Betts proposed "the creation of a numismatic Library thru the establishment of a fund...to be devoted to the purchase of expensive numismatic works to be accessible to all members of the Society." (Minutes, membership meeting, 4/22/1869, p. 2, c.p. 5) Acquiring new items both through donations and purchase has been a continued practice and with such efforts, already in 1890, the Executive Committee reported that the ANS had "the largest numismatic library in America."(Minutes, membership meeting, 3/17/1890, p. 1, c.p. 173).

Organization is also an important and ever-developing part of daily library work and the current efforts to assign call numbers and barcodes to our holdings helps the library to stay current and accessible. A big step in improved access was made with the new online catalog, DONUM, which went live in April, 2010. Parallel to this is the addition of call numbers and barcodes, which facilitate locating items, and also assist in security, organization, and generating statistics on use. Sporadic volunteers and interns have helped move this project along, slowly but surely, but training and supervising such temporary staff takes time.

Orientations are also given to the new visitors who are constantly appearing to tour or use the library collections, as well as to the occasional student group interested in learning about a specialized library.

Actively searching through lists or book reviews, scouting for desirable new acquisitions, and sending out new arrivals lists all happen frequently. Many of our users are kind enough to email or mail a copy of their publication or offprint, which is a great help both in cutting down time spent searching and in keeping the acquisition budget modest.

As far as cataloguing is concerned, books are just a small part of our task. We are all but overwhelmed with offprints and pamphlet files that need to be fully processed and cataloged. To help with this, a system of prioritization has been established to make unique items available first.

Re-shelving books also takes a considerable amount of time, especially during the summer months when students of the Eric P. Newman Graduate Seminar in Numismatics are onsite and using resources every day of the week. (However, I am always happy to see piles of books, because it lets me know that the collections are being heavily used!). While the active involvement of the ANS librarians has ultimately helped shape the collections, it is the users that make these efforts worthwhile.

"I cannot live without books."[1]

In addition to reference, organization, and acquisition, the ANS librarian can be found writing articles (such as this one), applying for grants, giving lectures, attending relevant conferences, curating small rare book exhibits, correcting catalogue records, accessioning new arrivals, updating the library website, sending personalized thank you letters for donations, and more. Each day I arrive to a variety of messages in my inbox and on average compose 20 emails per day. A stack of mail that varies in height appears on my desk and must be addressed. The usual contents include auction catalogs and periodicals that must be accessioned and added to the collections (or given to the cataloger to have the articles indexed). The number of these arriving each day varies, as some appear weekly, some monthly, others quarterly, yearly, or not at all. For a variety of reasons, the library has occasionally fallen off the mailing lists of various publications, and when this comes to my attention, these must be tracked down. If still current, I try to obtain the missing issues. This whole process takes a great deal of time, and I am grateful for assistance from a number of individuals who have come to me offering to send missing periodicals and auction catalogs. Those individuals have taken time to look through DONUM and inquire about items that they do not find, which helps me immensely.

There are plenty of additional duties that occur on a weekly or monthly basis. Shelf-shifting is an activity that happens at least once a year. A great form of exercise, it's often necessary to move items around when a particular section gets filled up (this is especially true with the auction catalog sections). Applying for grants is another hugely time-consuming task, with no guarantee of success at the end, and many institutions will often have a full-time grant writer just to manage this process. But try we must: every bit of income helps our very limited staff keep the library running and the resources current for our users.

I always look forward to personally interacting with our users and seeing friendly faces old and new in January at the NYINC and, when possible, in August at the ANA World's Fair of Money. And of course, spreading the word about the great resources at the ANS Library through various forms of networking is also important. Like many of our resources such as the online catalog, knowledge is free at the ANS Library. Just bring your own container!

1. Said by Thomas Jefferson



Current Cabinet Activites

By Robert Wilson Hoge

Sometimes the current cabinet activities that I enumerate in this column refer to things that have happened even as we are going to press—not just "current," in other words, but really recent! Others refer to requests or projects that can have occurred quite some time ago, but which I had not had the chance to fulfill or report until well after. The couple of Medieval inquiries fall into the latter category; several of our American and medallic topics are decidedly in the former. Of whichever sort, they keep us continuously busy. I hope you find them as interesting as I have!

The Ancient and Medieval Worlds
Canadian collector/researcher Terence Cheesman studied Roman issues of the Ancient Nabataean capital of Petra while visiting the cabinet. He noted a couple of important rarities which, not yet having been acquired, were not included in Ya'akov Meshorer's ANS volume 9, in the *Sylloge Nummorum Graecorum* series, nor in Kevin Butcher's 1989 *Numismatic Chronicle* study. One (fig. 2) is of Butcher's no. 3, obverse 2 and reverse 2; the other (fig. 1) is unique. The reverses of these coins show a standing female deity or allegorical personification, and read ΔHMAPX EΞ VΠA Γ, indicating the emperor's third consulship (figs. 1-2).

Within the walls of a house being re-modeled in Philadelphia, Sheryll Porter found an odd coin which he referred to us for help in identification. Strange to say, it turned out to be a copper, Indic standard tetradrachm of the Great Kushan King Kanishka, of the issue showing on the reverse a four-armed version of the Hindu god Shiva (the Central Asian, Indo-Iranian god Oesho, as he is named on the coins). Probably brought to this country as part of some long-ago collection, the coin would have been minted in the Gandharan region of the border-lands of Afghanistan and Pakistan, perhaps circa AD 126-152 (or 115-126, or 128-151, or ?; the dates of Kanishka's reign remain a matter of considerable scholarly contention!). The ANS holds a vast and important collection of Kushan coins, which is in the process of being published by the British Museum. Among our examples comparable to the Porter discovery may be cited a fine one from the magnificent collection of the Society's wonderful benefactor Edward T. Newell (fig. 3).

Researcher and collector Peter Bartlett has made long-term studies of Visigothic and related Spanish series. Among these, he has encountered questions about the ephemeral Roman issues attributed to Cartagena. One example is the gold tremissis of Justinian I (ANS 1956.25.43) which was once part of the important collection of Wilhelm Reinhart, the great scholar of Suevian and Visigothic coinages who published extensively in German, Spanish and Portuguese (fig. 4). The Western Roman pieces demonstrate remarkable affinities to their contemporary "Barbarian" counterparts. The style of this particular coin is close to that of Visigothic issues; it has been suggested that in fact it might actually be an imitation. The obverse legend reads DNIVSTINIΔNVS PPΔVG (the second and third Ns and the second S are retrograde). Basically illiterate-looking, the reverse legend reads VICTONΔVVGVSTORVN (sic; final N reversed); the figure of Victory it displays is utterly linear and severely crude. The breadth of the flan beyond the central die impressions is remarkable, and akin to other early barbarous issues.

Brain-child of the renowned numismatist and historian Philip Grierson, the *Medieval European Coinage* project at the Department of Coins and Medals in the Fitzwilliam Museum, at the University of Cambridge, in England, continues the ongoing publication of Grierson's vast collections. For years, Dr. William R. Day, Jr., Grierson's Research Associate, has been engaged in this monumental scholarly effort. Occasionally contacting us with regard to pertinent ANS specimens accessible through our ever-expanding data base catalog, he has shared information and called attention to questions or anomalies. He noticed, for instance, that among our holdings were listed ten gold florins described as 'imitations' (ANS 1966.163.93-102). He sought to verify whether these elusive *fiorini d'oro* were contemporary forgeries? Whether they were actual imitations of Florentine coins minted by other authorities? Modern fakes? Genuine *fiorini stretti* possibly not previously published? He wondered, too, how their diameters and specific gravities matched with those of genuine florins?

All of those coins in question were part of a splendid gift from ANS Board member, benefactor, Vice

President and Sherlock Holmes scholar A. Carson Simpson. Eventually, as a result of trying to respond to Day's inquiries, I was able to identify and catalog these coins. They constitute an attractive medieval resource in the cabinet, and I thought I might just share some of their attributions with you here (figs. 5-13). In each case, the Florentine obverse type consists of a lily (the *lis* or *giglio*, the "flower" of Florence) and the reverse, of a nimbate image of St. John the Baptist standing facing, barefoot, wearing a fringed (fur) mantle, and holding a cruciform scepter in his left hand and a flower petal in his right one, raised in benediction.

As previously unidentified accessions, these particular coins had not been classified and filed under their respective attributions along with other similar imitation Florins, but had instead been relegated to the trays of the Florentine collection itself. All but one of these imitations (ANS 1966.163.96, the Aragonese issue of which the color is a bit off as well) appeared to be of normal character. As far as I know, no one has done specific gravity testing on the Florentine coins here. There is, however, no reason to doubt their authenticity.

Dr. Day was also interested in the provenance of the major groups of Florentine gold florins and florin imitations in the ANS collection. Checking the cabinet and data base, I learned that a fair number of the florins, like the imitations, also came from A. Carson Simpson, that many were from the marvelous 1937 bequest of Herbert Scoville, and a good many others came from the estate of Herbert Ives, in 1954.

Because of the stupendous rarity of Florentine fractional gold, Day was especially interested in what the ANS on-line database described as a ½-florin, but what seemed to be a ¼-florin. This specimen weighs 0.86g. Four times that would be 3.44g, not too far off the correct weight of a full florin; the theoretical weight of a ¼-florin, like that of the contemporary gold ¼-genovino, of Genoa, would be 0.88-0.89g. The flan of the ¼-florin seems possibly to have been slightly clipped down, but certainly it does not appear as though enough of the coin is missing to suggest that it really was a ½-florin (fig. 13). There is no discernible privy mark on this piece, possibly due to clipping in the crucial area of the flan, but the coin may well have lacked a magistrate's control mark. No documentation is known for the minting of the Florentine fractional gold, but it is believed to have occurred during the later period of issue of the *fiorini stretti* (the "narrow flan" series characteristic of the coinage from 1252 to 1422), perhaps shortly before or after 1400.



Fig. 1: Syria, Decapolis (Nabataea). M. Antoninus (Caracalla). AR drachm, Petra mint, c. AD 211-212. Butcher--; cf. Spijkerman p. 117, n.; vide D. R. Walker, Metrology of the Roman Silver Coinage iii p. 104 (ANS 1995.90.18, gift of Dr. and Mrs. James H. Schwartz in memory of Frances M. Schwartz) 16.5 mm. This interesting coin was acquired without attribution to Petra, but clearly fits into the city's rare silver series.



Fig. 2: Syria, Decapolis (Nabataea). M. Antoninus (Caracalla). AR drachm, Petra mint, c. AD 211-212. Butcher 3, same references. (ANS 1998.74.1, purchase) 17.5 mm. This piece, from the former collection of Edgar L. Owen, was also acquired without attribution to Petra but, again, fits into the same series.



Fig. 3: Great Kushans, Gandharan Kingdom. Kanishka (c. AD 126-152), AE tetradrachm. Mitchiner 3093-3107; Göbl 812.1. (ANS 1944.100.63551, bequest of Edward T. Newell) 26 mm.

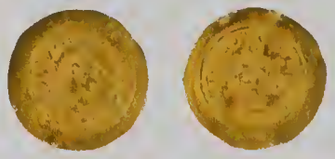


Fig. 4: Spain, Roman empire. Justinian I (AD 527-565). AV tremissis, Cartagena mint? (ANS 1956.25.43, purchase from F. D. Blaickner, ex Reinhart Coll.) 16.4 mm.



Fig. 5: Spain, Kingdom of Aragon. Peter IV, 'the Ceremonious' (1336-1387). AV florin, Perpignan mint. Obv. legend: +ARAG O.REX.P.. Rev. legend: +.S.IOHA NNES.B. (helmet with dot above). Bernocchi V, 50. (ANS 1966.163.98, gift of A. Carson Simpson) 19.5 mm. Aragonese territory included a major part of what is now southern France, where the florin was widely current; the French city of Perpignan was part of Catalonian Aragon.



Fig. 17: Syria? Umayyad Caliphate, AV dinar, AH 105, mint traveling with the Caliph, or Dimashq, "Mine of the Commander of the Faithful" issue. Miles (1948) 83. (ANS 1971.49.304, gift of Eric P. Newman) 19.6 mm.

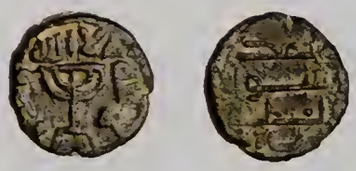


Fig. 18: Palestine. Umayyad Caliphate, AE fals, n.m., n.d. (c. AD 700-750) BMC 605 (ANS 1936.999.191, gift of unknown donor) 17 mm.



Fig. 19: Kingdom of Bohemia. Cast and chased gilt AR religious medal, Joachimsthal. 1558. Löbbecke 495; Katz 383; Donebauer 4383. Jerusalem/devil. (ANS 1919.105.1092, gift of Samuel Putnam Avery) 54mm.

of either Yazid (AH 101-105) or Hisham (AH 105-125). Stylistically, it is indistinguishable from the standard run of coinage traditionally attributed to Dimashq (Damascus), the dynasty's capital city, but due to its oddly varying inscription, it may be supposed that this dinar issue was struck to order for the Caliph at a small minting establishment accompanying him on the Hajj, while in Arabia. (Morton and Eden 1989)

The site of the mine itself, where medieval sources assert that the Caliph purchased his "claim," is believed to be Ma'din Bani Sulaim, located to the northwest of Mecca. Ancient workings can still be discerned there, and some gold is still mined today. An inscription records that a road for the pilgrimage was constructed going past this mine. Also in the ANS cabinet is another dinar of the same date and series sharing an obverse die with the Hejaz issued "of the mine"—a coin donated by famed numismatist Eric P. Newman (see ANS Magazine, 2011, Issue 2, vol. 10, no. 20, p. 10-19).(fig. 17)

Another attractive Islamic coin in the cabinet was requested for inclusion in his Mark Salton Memorial Lecture program by distinguished speaker and ANS friend Dr. Ira Loeb Rezak.(fig. 18) Dr. Rezak's talk focused on numismatic manifestations of the City of Jerusalem through time, so the scarce Umayyad coppers believed to have been minted there, and appearing to depict a version of a traditional Jewish menorah, figure into it along with crusader issues and coins of the Jewish revolts against Rome.

Art, Artistry, Artifice and Americana

So many specimens and so many images vie with each other... It is always a dilemma for me to decide what to show in this column and what to leave out. Sometimes, it is just a matter of how much attention I can devote to the subject matter of the moment, hoping to "catch up" with additional interesting inquiries in another issue. But here are a few more "activities" that have been churning around!

We happened to locate and photograph a handsome Renaissance piece in preparation for Dr. Rezak's Salton Lecture. Part of the Erzgebirger series of religiously-themed medals of the 16th century, it depicts charming vintage representations of biblical vignettes on both obverse and reverse, juxtaposing Old and New Testament themes (fig. 19). On the obverse, a gigantic Samson carries off the gates of Gaza, and on the reverse, Jesus, holding the banner of the cross, provides salvation from eternal damnation. (The respective legends translate "As Sampson, imprisoned in the City of Gaza, had destroyed its



Fig. 20: United States. George Washington AR engraved oval Indian peace medal, 1789. Belden 1. (ANS 1916.999.197, ex John F. Noegel and L. A. Bland) 106 x 135 mm.

strong gates... *Judges* 16" and "Thus so Christ, risen from the dead, destroyed the Gates of Hell... 1558"). In the reverse tableau, note the Devil, perched on the wall at the upper left, futilely brandishing his goad at the redeemed souls of the damned who are emerging from below with the aid of Jesus, at center, who stands upon Hell's gates.

Our famous collection of Indian Peace medals, one of my favorite sections of the cabinet, always draws attention and inquiries. The Society's enigmatic and ultra-rare George Washington 1789 silver oval Indian Peace medal is an item intended for display in the proposed *Intrepid* exhibition (see this column in the *ANS Magazine*, vol. 9, no. 2, Summer 2010) (fig. 20). It was an object of inquiry for collector/dealer Ronald Norman in the course of his research on the Washington issue. Yet there is no known existing documentation for this; we know why and how it would have been made, but not by whom or where (presumably, of course, a local silversmith in New York or Philadelphia.) Norman had a piece he had acquired analyzed at the Winterthur Museum, and wanted to compare his small-sized example with our specimen.

Roger Ellison, Vice President for Planned Giving at the West Texas Rehabilitation Center Foundation, in San Angelo, hoped that two Indian Peace medals that had been given to the foundation by a friend could be of substantial value. Unfortunately, they were examples of the very suspicious 1803 Eel River Nation (Vincennes) medal and the equally dubious 1795, Treat of Greenville issues. Each came complete with an old sash allowing a wearer to drape it over his neck and onto his chest. He reported that the sashes appeared and smelled as if they had been worn more than once! The items had been purchased by the donor at an estate sale years before, and it is not surprising that there was no provenance documentation. Dr. Robert B. Pickering, Senior Curator at the Gilcrease Museum, in Tulsa, Oklahoma, also encountered the dubious Eel River and Treaty of Greenville medals typically seen. He reported studying archival



Fig. 17: Syria? Umayyad Caliphate, AV dinar, AH 105, mint traveling with the Caliph, or Dimashq, "Mine of the Commander of the Faithful" issue. Miles (1948) 83. (ANS 1971.49.304, gift of Eric P. Newman) 19.6 mm.

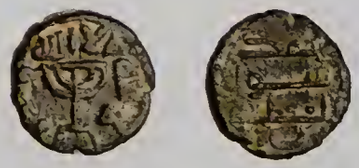


Fig. 18: Palestine. Umayyad Caliphate, AE fals, n.m., n.d. (c. AD 700-750) BMC 605 (ANS 1936.999.191, gift of unknown donor) 17 mm.



Fig. 19: Kingdom of Bohemia. Cast and chased gilt AR religious medal, Joachimsthal. 1558. Löbbecke 495; Katz 383; Donebauer 4383. Jerusalem/devil. (ANS 1919.105.1092, gift of Samuel Putnam Avery) 54mm.

of either Yazid (AH 101-105) or Hisham (AH 105-125). Stylistically, it is indistinguishable from the standard run of coinage traditionally attributed to Dimashq (Damascus), the dynasty's capital city, but due to its oddly varying inscription, it may be supposed that this dinar issue was struck to order for the Caliph at a small minting establishment accompanying him on the Hajj, while in Arabia. (Morton and Eden 1989)

The site of the mine itself, where medieval sources assert that the Caliph purchased his "claim," is believed to be Ma'din Bani Sulaim, located to the northwest of Mecca. Ancient workings can still be discerned there, and some gold is still mined today. An inscription records that a road for the pilgrimage was constructed going past this mine. Also in the ANS cabinet is another dinar of the same date and series sharing an obverse die with the Hejaz issued "of the mine"—a coin donated by famed numismatist Eric P. Newman (see ANS Magazine, 2011, Issue 2, vol. 10, no. 20, p. 10-19).(fig. 17)

Another attractive Islamic coin in the cabinet was requested for inclusion in his Mark Salton Memorial Lecture program by distinguished speaker and ANS friend Dr. Ira Loeb Rezak.(fig. 18) Dr. Rezak's talk focused on numismatic manifestations of the City of Jerusalem through time, so the scarce Umayyad coppers believed to have been minted there, and appearing to depict a version of a traditional Jewish menorah, figure into it along with crusader issues and coins of the Jewish revolts against Rome.

Art, Artistry, Artifice and Americana

So many specimens and so many images vie with each other... It is always a dilemma for me to decide what to show in this column and what to leave out. Sometimes, it is just a matter of how much attention I can devote to the subject matter of the moment, hoping to "catch up" with additional interesting inquiries in another issue. But here are a few more "activities" that have been churning around!

We happened to locate and photograph a handsome Renaissance piece in preparation for Dr. Rezak's Salton Lecture. Part of the Erzgebirger series of religiously-themed medals of the 16th century, it depicts charming vintage representations of biblical vignettes on both obverse and reverse, juxtaposing Old and New Testament themes (fig. 19). On the obverse, a gigantic Samson carries off the gates of Gaza, and on the reverse, Jesus, holding the banner of the cross, provides salvation from eternal damnation. (The respective legends translate "As Sampson, imprisoned in the City of Gaza, had destroyed its



Fig. 20: United States. George Washington AR engraved oval Indian peace medal, 1789. Belden 1. (ANS 1916.999.197, ex John F. Noegel and L. A. Bland) 106 x 135 mm.

strong gates... *Judges* 16" and "Thus so Christ, risen from the dead, destroyed the Gates of Hell... 1558"). In the reverse tableau, note the Devil, perched on the wall at the upper left, futilely brandishing his goad at the redeemed souls of the damned who are emerging from below with the aid of Jesus, at center, who stands upon Hell's gates.

Our famous collection of Indian Peace medals, one of my favorite sections of the cabinet, always draws attention and inquiries. The Society's enigmatic and ultra-rare George Washington 1789 silver oval Indian Peace medal is an item intended for display in the proposed *Intrepid* exhibition (see this column in the *ANS Magazine*, vol. 9, no. 2, Summer 2010) (fig. 20). It was an object of inquiry for collector/dealer Ronald Norman in the course of his research on the Washington issue. Yet there is no known existing documentation for this; we know why and how it would have been made, but not by whom or where (presumably, of course, a local silversmith in New York or Philadelphia.) Norman had a piece he had acquired analyzed at the Winterthur Museum, and wanted to compare his small-sized example with our specimen.

Roger Ellison, Vice President for Planned Giving at the West Texas Rehabilitation Center Foundation, in San Angelo, hoped that two Indian Peace medals that had been given to the foundation by a friend could be of substantial value. Unfortunately, they were examples of the very suspicious 1803 Eel River Nation (Vincennes) medal and the equally dubious 1795, Treat of Greenville issues. Each came complete with an old sash allowing a wearer to drape it over his neck and onto his chest. He reported that the sashes appeared and smelled as if they had been worn more than once! The items had been purchased by the donor at an estate sale years before, and it is not surprising that there was no provenance documentation. Dr. Robert B. Pickering, Senior Curator at the Gilcrease Museum, in Tulsa, Oklahoma, also encountered the dubious Eel River and Treaty of Greenville medals typically seen. He reported studying archival



Fig. 21: United States (under Great Britain): Province of Pennsylvania. The Friendly Association for regaining and preserving peace with the Indians by pacific measures, George II (1727-1760) AR Indian Peace medal, by Joseph Richardson, Sr., Philadelphia, 1757. Betts 401; Morin 296-7, fig.9; Stahl 13. (ANS 1966.16.8, gift of Ambassador and Mrs. R. Henry Norweb) 43 mm.



Fig. 22: France. AE Victor Hugo centenary, by Jules Clement Chaplain, 1902 (ANS 1919.136.1, gift of Mrs. M. L. Casey, May 26. 1919) 33 mm.

documents of the Cherokee, Choctaw, Seminole and other tribes seeking information on possible peace medals, and initiating a digitizing project along the lines of what the ANS has been doing.

Douglas Hubbard's father gave him a collection of "Native American" medals about which he sought to obtain information due to their close relationship with items included in our collection and database catalog. The story was that they had been acquired from an "Old Native" while Mr. Hubbard Sr. was selling buckskin and beads at the Oklahoma State Fair. He had paid as much as he could to the elderly man, who wanted $2000, while Mr. Hubbard could only afford less than $300. The old Man who sold them didn't really want to let them go, he said, but was in dire financial straights and needed medical attention; they were the only thing of value that he had. At age 82, alas, Mr. Hubbard proudly polished the medals without his son's knowledge. But since it seems that the medals were 20th century U.S. Mint restrikes, the damage was not as saddening as would otherwise be the case. Many similar such medals, including Washington oval ones, are in private hands, no doubt still finding their way around fairs, rendez-vous and various collector shows, so we might well have a look at the kinds of items involved in this long-ago Oklahoma transaction.

According to Mr. Hubbard, one of his father's acquisitions from the elderly Indian was a 1757-dated Pennsylvania Quaker Indian peace medal known as the George II Treaty of Easton issue, of which the mint made restrikes well into the 19th century, and many other copies thereafter from new dies (fig. 21). The original medals used Spanish colonial "pieces-of-eight" as planchets, which can be observed by examination of their edges. The ANS is fortunate to have a couple of these, the finest of which was donated by the Norwebs. Another Hubbard acquisition was an 1876 U.S. Centennial celebration "Diplomatic" medal. A third was the Winfield Scott Mexican War medal. Happily, we also have excellent examples of these in the cabinet as well.

The sculptural characteristics inherent in all coins and, especially, medals make them an ongoing source for inspiration to which artists repeatedly turn. Recently, sculptress Sandra Shaw visited the cabinet to examine some of the works of leading medalists, like Victor David Brenner. She was thrilled to see magnificent pieces by other artists, too, such as the 1902 commemorative medal by the master medallic sculptor Jules Clement Chaplain honoring the great 19th century French author Victor Hugo (fig. 22). We are



Fig. 23) France (United States). Plaster models showing striking stages for the proposed 20 dollar gold coin [1905] of Augustus Saint-Gaudens, made by Janvier, inventor of the improved reduction-engraving lathe. (ANS 1949.156.20, gift of Martin F. Kortjohn) 133 x 43 x 12 mm.

fortunate to hold a series of several examples of this handsome piece executed in celebration of the one hundredth anniversary of the writer's birth. Another visiting artist was Noah Fischer, who wished to study, among other works, the original plaster models of Augustus Saint-Gaudens made in Paris, in 1905, in connection with the galvanoes of the unadopted standing eagle design for the high-relief $20 gold coinage (fig. 23). France was the acknowledged leader in the field of medallic sculpture at this time, and in 1906 Saint Gaudens succeeded in prompting the U.S. mint to acquire from Paris the Janvier reduction-engraving lathe technology. In the collection are several remarkable pieces produced at this juncture. They were acquired by Martin Kortjohn from Saint-Gaudens' assistant Henry Hering, who finished his mentor's designs for the U.S gold coinage of 1907 when Saint-Gaudens expired of stomach cancer in that year.



Fig. 24: United States: California. Kellogg & Co. private coinage, steel obverse die for 20 dollar gold coin, 1855. Breen 7920; Kagin 3b (ANS 1921.136.2, gift of Anita P. L. Kellogg, daughter in law of the coiner John Glover Kellogg) Diam. of die base 46 mm, diam. of die face 32 mm, height 49 mm.



Fig. 25: United States: California. Kellogg & Co. private coinage, steel reverse hub for 20 dollar gold coin, 1854-5. Hub of Kagin 1-3, Breen 7917-20, Friedberg 37 (ANS 1921.136.5, gift of Anita P. L. Kellogg, daughter in law of the coiner John Glover Kellogg) Diam. of hub base 45 mm, diam. of hub face 32 mm, height 39 mm.

Rare items are still turning up all the time. Jonathan Quinlan found in a garage sale in Newfoundland an example of an 1854 Kellogg and Company San Francisco gold twenty-dollar piece mounted with a clasp on the reverse. Gold Rush items of this kind, however, have long been a target of forgers, so one has to worry. The Kellogg coinage was an immediate precursor to the establishment of the U.S. Mint in San Francisco, and the ANS cabinet is fortunate to hold not only outstanding examples of this coin but also a set of the dies and hubs utilized in the production of 1854-5. These were a gift from Anita P. L. Kellogg, whose husband, Karl, was the son of California pioneer minter John Glover Kellogg, who had been involved with Moffat & Co. in subcontracting with the U.S. Assay Office for Gold in San Francisco, under Augustus Humbert (figs. 24-27).

Gold Rush items in the collection featured prominently in a presentation we furnished for Betsy Gibbon, Manager of Secondary and Post-Secondary Education



Fig. 26: United States: California. Kellogg & Co. private coinage, steel obverse hub for 20 dollar gold coin die, 1854-5 (without last digit added). Hub of Kagin 1-3, Breen 7917-20, Friedberg 37. (ANS 1921.136.4, gift of Anita P. L. Kellogg) Diam. of hub base 40 mm, diam. of hub face 32 mm, height 41 mm.



Fig. 27: Fig. 25: United States: California. Kellogg & Co. private coinage, AV 20 dollars, 1855. Breen 7920; Kagin 3; Friedberg 37. (ANS 1900.28.1, gift of Andrew C. Zabriskie) 34 mm.

at the New-York Historical Society and a group of N-YHS summer interns. They are developing teaching modules on this subject matter for elementary school children, and are able to make good use of the ANS museum and library resources.

There have been many other illuminating inquiries prompting curatorial activities during the past few months. As always, it is only possible to mention a small number of the ways in which the cabinet has proven useful, but it is my hope that readers may derive from this meager selection a sense that you, too, can feel free to call upon us to tap these reservoirs of curious information or assist us to improve the overall catalog of the collections.

Bibliography

Belden, Bauman L. 1927. *Indian Peace Medals* issued in the United States. New York: American Numismatic Society (Lancaster, Penna.: Intelligence Printing Company; reprint ed., New Milford, Conn.: N. Flayderman & Co., 1966).

Bernocchi, Mario. 1974-1985. *Le monete della reppublica fiorentina,* 5 vols. 1. *Il libro della zecc*a; 2. *Corpus nummorum florentinorum*; 3. *Documentazione*; 4. *Valute del fiorino d'oro,* 1389-1432; 5. *Zecche di imitazioni e ibridi de monete fiorentine.* Florence: Leo S. Olschki.

Betts, C. Wyllys. 1970. *American colonial history illustrated by contemporary medals.* William T. R. Marvin and Lyman Haynes Low, eds. Glendale, New York: Benchmark Publishing Company Inc. (Original ed., 1894)

Breen, Walter. 1988. *Walter Breen's complete encyclopedia of U.S. and colonial coins.* New York: F.C.I. Press/Doubleday.

Butcher, Kevin,1989. Two notes on Syrian silver of the third century A.D. *Numismatic Chronicle,* vol. 149, p. 169-172.

Casanova, P. 1896. *Inventaire sommaire de la Collection des monnaies musulmanes de S. A. la Princesse Ismail.* Paris.

Corpus nummorum Italicorum. 1910-1943. 20 vols. 1. Casa Savoia; 2. Piemonte-Sardegna; 3. Liguria, Isola di Corsica; 4. Lombardia (zecchi minori); 5. Lombardia, Milano; 6. Veneto (zecche minori); 7. Veneto, Venezia (parte 1) -8. Veneto; 9. Emilia (parte 1) Parma e Piacenza-Modena e Reggio; 10. Emilia (parte 2) Bologna e Ferrara-Ravenna e Rimini; 11. Toscana (Zecchi minori); 12. Toscana, Firenze; 13. Marche; 14. Umbria. Lazio (Zecche minori); 15. Roma (Parte 1) Della caduta dell'impero d'occidente al 1572; 16. Roma (Parte 2) Dal 1572 al 1700; 17. Roma (Parte 3) Dal 1700 al 1870; 18. Italia meridionale Continentale (Zecche Minori); 19. Italia meridionale continentale Napoli (parte 1) Dal Ducato Napoletano à Carlo V; 20. Italia meridionale continentale Napoli (parte 2) Filippo II alla chiusura della zecca. Rome: Accademia italiana de studi filatelici e numismatici.

Donebauer, Max, and Eduard Fiala. 1888-9. *Beschreibung der Sammlung böhmischer münzen und Medaillen des Max Donebauer.* 2 vols. Prague: the authors (reprinted., Graz: Akademische Druck u. Verlagsanstalt, 1970).

Friedberg, Arthur L. and Ira S. 2003. *Gold coins of the world, from ancient times to the present,* 7th ed. Clifton, N.J.: Coin and Currency Institute, Inc.

Göbl, Robert. 1984. *System und Chronologie der Münzprägung des Kušānreiches.* Vienna: Verlag der Österreichishcen Akademie der Wissenschaften

Gyöngyössi, Martón, and Heintz Winter. 2007. *Münzen und Medaillen des ungarischen Mittelalters, 1000-1526.* Michael alram and Heinz Wintger, eds. Kunsthistorisches Museum Wien, Münzkabinett, Kataloge der mittelalterlichen Munzen un Medaillen. Vienna: Kunsthistorisches Museum (Milano: Skira).

Huszár, Lajos. 1979. *Munzkatalog Ungarn von 1000 bis heute.* München: Battenberg Verlag.

Ives, Herbert Eugene. 1952. The design of Florentine florins as an aid to their dating. *Museum Notes,* v. 5, p. 103-112, pl. 16-20. New York: American Numismatic Society.

Julian, Robert W. 1977. *Medals of the United States Mint: the first century, 1792-1892.* El Cajon, Calif.: Token and Medal Society.

Kagin, Donald H. 1981. *Private gold coins and patterns of the United States.* New York: Arco Publishing, Inc.

Katz, Viktor. 1931. *Die erzgebirgische prägemedaille des XVI. Jahrunderts.* Prague: M. Schulz, graphische kunstanstalt, A.G.

(KM) Krause, Chester A. and Clifford Mishler. 2002. *Standard catalog of world coins, 18th century, 1701-1800,* 3rd ed. Iola, Wis.: Krause Publications.

Löbbecke, Arthur. 1908. Jacob Hirsch sale, Löbbecke medals Coll., 26 Nov.

Miles, George C. 1948. Some early Arab dinars. *Museum Notes,* vol. 3, p. 93-114. New York: American Numismatic Society.

Miles, George C. 1950. Rare Islamic coins. *Numismatic Notes and Monographs,* no. 118. New York: American Numismatic Society.

Mitchiner, Michael. 1978. *Oriental coins and their values: the ancient and classical worlds.* London: Hawkins Publications.

Morin, Victor. 1916. *Les médailles décernes aux Indiens d'Amerique.* Ottawa: Société Royale du Canada.

Morten and Eden, 2011. www.mortenandeden.com/news050411.htm

Pohl, Artur. 1974. *Ungarische Goldgulden des Mittelalters* (1325-1540). Graz: Akademische Druck- und Verlagsanstalt.

Prucha, Francis Paul. 1971. *Indian peace medals in American history.* Madison, Wis.:State Historical Society of Wisconsin.

Rethy, Laszlo. 1899-1907. *Corpus nummorum Hungariae.* 2 vols. Budapest. (Graz reprint ed., in German, 1958).

Simpson, A. Carson. 1952. The mint officials of the Florentine florin. *Museum Notes,* v. 5, p. 113-155. New York: American Numismatic Society.

_____. 1955. *The Florentine florin and its derivatives:* the American Numismatic Society Summer Seminar, 1955. (unpublished manuscript)

Spijkerman, Augustus, and Michele Piccirillo. 1978. *The coins of the Decapolis and Provincia Arabia: Studii Biblici Franciscani Collectio Maior* 25. Jerusalem: Franciscan Print Press.

Stahl, Alan M., and William Scully. 1992. American Indian peace medals of the colonial period in the collection of the American Numismatic Society. In: *Money of pre-federal America, Coinage of the Americas Conference (1991), Proceedings no. 7, John M. Kleeberg, ed.,* p. 215-253. New York: American Numismatic Society.

Svenska numismatiska Föreningen. 2007. *Den svenska mynthistorien, frihetstiden och den gustavianska perioden 1719-1818.* Stockholm: Fälth & Hässler.

Walker, John. 1956. *A catalogue of the Arab-Byzantine and post-reform Umaiyad coins: Catalogue of the Muhammadan coins in the British Museum,* vol. 2. London: British Museum.

Walker, D. R. 1978. *The metrology of the Roman silver coinage,* Pt. III, from Pertinax to Uranius Antoninus. Oxford: British Archaeological Reports.

Weiller, Raymond. 1982. *Les monnayages étrangers des princes luxembourgeois.* Luxembourg: Ministère des Arts et des Sciences.



Dr. Kenneth A. Sheedy

ANS Lectures

In early June, the ANS was privileged to host Dr. Kenneth A. Sheedy, Director of the Australian Centre for Ancient Numismatic Studies at Macquarie University, Sydney, Australia. Dr. Sheedy participated as a guest lecturer at the 2011 Eric P. Newman Graduate Summer Seminar, and on July 9th presented a public lecture entitled "Asyut 422, Seltman Group P, and the Imitation of Attic Coins" in which he discussed a new die study of the earliest Athenian Coinage.

On July 8th, Professor Kevin Butcher of the Department of Classics and Ancient History, Warwick University presented the Harry W. Fowler Memorial Lecture. The lecture, entitled "The Miracle of Roman Monetary Stability", raised the question of why the Roman currency system apparently remained stable for such a long time (and whether that apparent stability is real.) Prof. Butcher's research interests include Greek and Roman coinage, particularly the civic and provincial coinages of the Roman empire; and the Hellenistic and Roman Near East, particularly coastal Syria and Lebanon. He is currently working on a three-year AHRC-funded project in collaboration with Dr. Matthew Ponting of the University of Liverpool, investigating the metallurgy of Roman imperial and provincial silver coinages from Nero to Commodus, and will shortly begin work on the *Cambridge Handbook to Roman Coinage.*



Professor Kevin Butcher

ANS Interns and Volunteers

During the school year, as well as the summer break, we are always pleased to have a number of student Interns work with our staff. Those who intern with us are given a unique learning opportunity while helping us to fulfill our mission:

From the NYC iSchool Field Experience Program we welcomed back Jonah Estess, who interned with us last year as well in our curatorial department. With a strong interest in U.S. large cents, Jonah helped with the digitization program and other projects. Also from the iSchool, Calvin Lin and Xyannie De La Rosa interned in the Library, working on cataloging of the Library collection.

During the spring semester Debra Steadman, interned in the Library working on the barcode/call number project. She is in the MLS Program (2012) at St. John's University. With a B.A. from Bard College, Debra also earned her M.A. from Columbia University in Latin, and a minor in ancient Greek.

This summer Lyell Funk interned in our Library. A student at Cornell University in Ithaca NY, Lyell will be entering his Junior year as a history major with an interest in the history of urban settings, 19th century American history, and European Renaissance era history.

In our curatorial department, we were glad to have two young coin enthusiasts: Alexander Kiam, a rising senior at Trinity School, NYC, and the captain of the Trinity Tennis Team. Alex collects US and Roman coins. Jacob Lichtblau, will be entering his junior year at Princeton High School, Princeton, NJ. Jacob collects American silver sets, old American commemoratives and Greek silver.

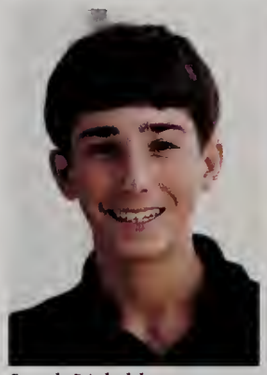
We recently welcomed Rachel Suzanne Mullervy as an intern in our curatorial department. A recent graduate of Mount Holyoke College in Massachusetts, Rachel earned her BA in Classics and Art History. With experience as a collections management assistant at the Mount Holyoke College Art Museum, Rachel will be learning about identification methodology while working with the Roman portion of the collection.



Lyell Funk



Alexander Kiam



Jacob Lichtblau



Rachel Suzanne Mullervy



Dome of the Rock, Jerusalem



The Treasury, Petra, Jordan



Herod's three-tiered palace at Masada

Augustus B. Sage Society Trip 2012: Sites of the Holy Land

The 2012 Sage Society Trip will be led by ANS Adjunct Curator David Hendin to Israel and Jordan. The itinerary will incorporate the mix of archaeological, museological, cultural and culinary experiences familiar to travelers on previous trips.

Highlights will include visits to: Jerusalem, where we will visit the Temple Mount, the Via Dolorosa, Church of the Holy Sepulchre, and the city's famous markets; The Israel Museum, with a personal tour of some of the star objects; The Dead Sea, including Qumran, site of the discovery of the Dead Sea Scrolls; Masada, site of the famous Roman siege; the Wadi Rum and Wadi Musa in Jordan; Petra, the rose-red capital city of the ancient Nabataeans; Jerash, with its stunningly well preserved Roman remains; and Zippori (ancient Sepphoris), where David is the excavation numismatist.

Sage members will enjoy talks by a variety of experts, as well as benefiting from David's wealth of knowledge of the land, its sites and its coinage. All participants will receive a free copy of David's new book: *Cultural Change. Jewish, Christian, and Islamic Coins of the Holy Land.*

A full itinerary will be available on the ANS website: www.numismatics.org/Membership/ABSS.
For further details and to make reservations, please contact Megan Fenselau (212) 571-4470 ext. 117, membership@numismatics.org

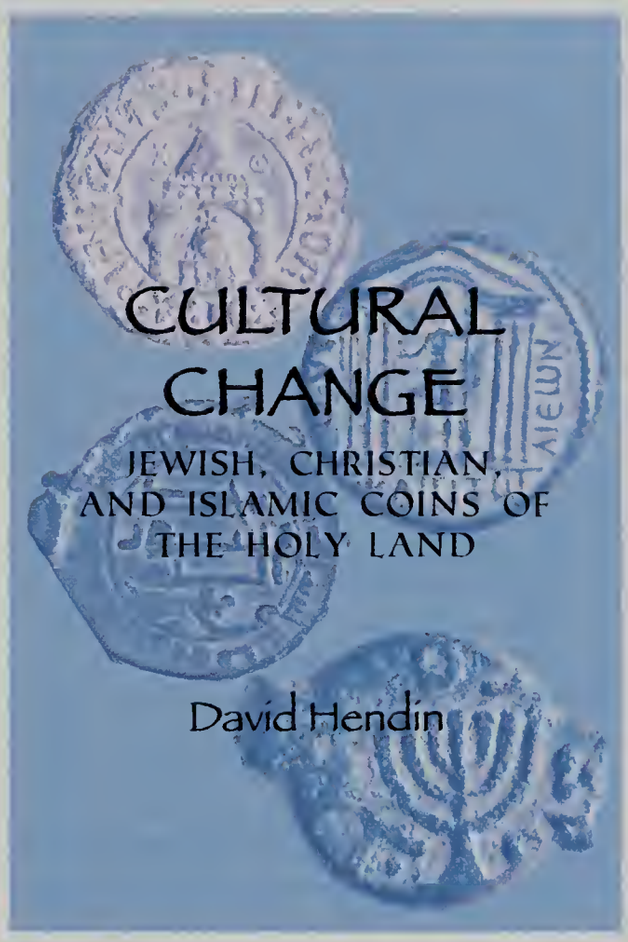


Western acropolis excavations, Sepphoris

ANS Bookshelf

Andrew Meadows

Exciting times continue in the ANS publications office. Our Adjunct Curator David Hendin wrote in the last issue of the magazine about the extraordinary coin collection of Abraham D. and Marian Scheuer Sofaer, and the exhibit that he has created at the Federal Reserve Bank in New York. In the meantime, David has also been writing an accompanying book, which charts the development of coin production in the Holy Land from the beginning of coinage in the 5th century BC, through the Hellenistic, Roman, Byzantine, Islamic and Crusader periods.



Cultural Change: Jewish, Christian, and Islamic Coins of the Holy Land is a full color catalogue of all the coins featured in the exhibit with explanatory text, illustrations of related material, maps and family-trees. It serves as the ideal introduction to coinage in this part of the world, as well as providing a history of the region illustrated by the coinage that was produced there. As such, it contains some of the earliest Jewish coins, as well as the earliest to bear overtly Christian symbolism. The coins contained in this exhibit are often the finest examples of their kind in existence, and the text has been written by one of the foremost experts in the field, so the resulting volume is as attractive to look at as it is informative. And, of course, it is available to ANS members at a 30% discount. To order your copy at the members' price of just $28 please visit our web store or call Membership on 212 571 4470 x117.



Bronze coin of the Jews in Revolt, AD 133-4. (ANS 2010.76.70). Gift of Abraham D. and Marian Scheuer Sofaer. (ANS 2010.76.70, gift of Abraham D. and Marian Scheuer Sofaer).

This will be third book that we have published in this Membership year, together with *Coinage of the Caravan Kingdoms* (Numismatic Studies 25) and ACNAC volume 10. The combined member's discount on these three volumes is $132, considerably more than the cost of membership!

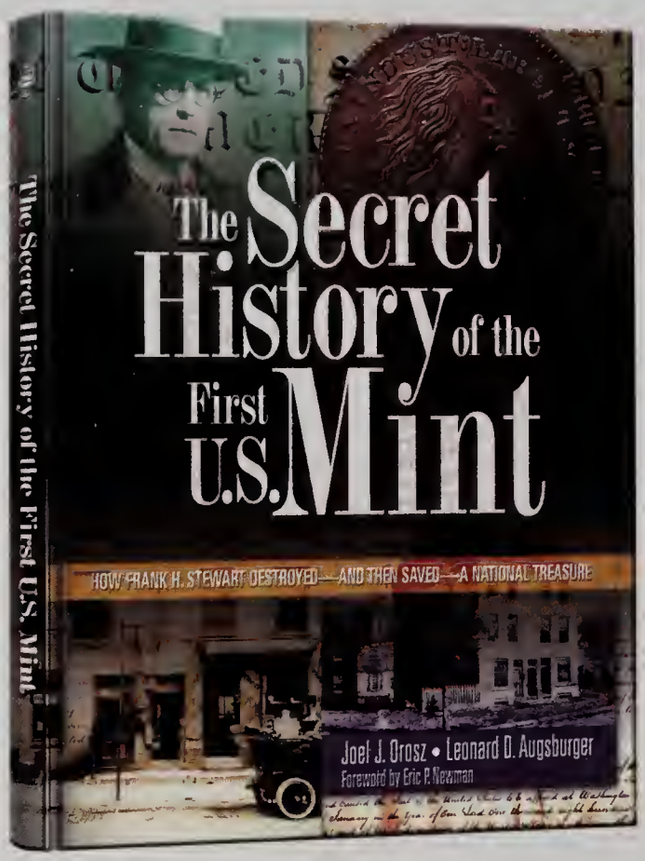
STOP PRESS. A limited edition of 250 numbered copies of the book is available on a first come, first served basis. The price for these numbered volumes is $40. Contact Membership to reserve your copy.

Meanwhile manuscripts of new books are coming in thick and fast. Currently in production we have volumes on the history of ANS Medals, the production of US paper money, the Indian Peace Medal and the coinage in the name of the Roman Empress Faustina the Elder. Many more titles are promised by other authors for delivery over the coming year.

Keep watching this space for further announcements.

Book Reviews

Oliver D. Hoover



Joel J. Orosz and Leonard D. Augsburger. *The Secret History of the First U.S. Mint.* Atlanta, GA: Whitman Publishing, 2011. Hb. 336 pp. Color illustrations throughout. ISBN 978-0794832445. $24.95.

The Secret History of the First U.S. Mint represents a new departure in the endlessly expanding numismatic library produced by Whitman Publishing. Traditionally, Whitman books have tended to fall into the general categories of encyclopedic catalogues, guides, and coffee table books dedicated to the 100 greatest, but in the past few years several thematic studies and works related to particular engravers have popped up. The present book by Joel Orosz and Leonard Augsburger continues this trend and raises the bar with respect to excellence of research and production.

In an almost *Da Vinci Code*-like fashion, the authors take two iconic paintings—*Ye Olde Mint* (1913) by Edwin Lamasure, Jr. and John Ward Dunsmore's *Washington Inspecting the First Money Coined by the United States* (1915)—as the points of departure for a fascinating mystery that ultimately uncovers the authentic history and appearance of the First United States Mint that operated in Philadelphia from 1792 to 1833. These works were commissioned to adorn advertising calendars produced by Frank H. Stewart, an early entrepreneur in Philadelphia's electrical supply business, who purchased the disused Mint lot as a base for his expanding enterprise in 1907. Thanks to a personal interest in local history, a taste for amateur archaeology, and especially a shrewd sense of branding as a marketing technique, Stewart took pains to preserve (and manipulate) the image and memory of the Mint in his own time and for posterity. In the pages that follow, Orosz and Augsburger are equal at pains to distinguish the Stewartian image of the Mint as exemplified in the works of Lamasure, Dunsmore, and Stewart's own *History of the First U.S. Mint*, from the historical Mint.

We are introduced to Frank H. Stewart and his motivation in purchasing the Mint property in an exceptionally detailed biographical study that also provides insight into the early electrical business in Philadelphia (pp. 12-29). Although he demolished the Rear Building and an additional wooden structure to build a new four-story building in their place, he retained the remaining Front and Middle Buildings. These he publicly presented as "Ye Olde Mint" and developed as the basis for his new brand: Stewart's Old Mint Gold Standard.

Through the skillful use of the documentary evidence—some quite obscure—the authors correct a number of false perceptions of the evolving appearance of the First Mint created by Stewart's speculation and the paintings that he commissioned (pp. 30-69). Most notable perhaps is the influential and erroneous supposition that the Middle Building of the Mint was the first erected on the site for the purposes of coining money. Orosz and Augsburger convincingly reject this notion by analyzing warrants drawn on the U.S. Treasury, which imply major construction in 1792-1793 and 1795. This seems to imply simultaneous, rather than sequential construction of the Mint buildings. However, the final nail in the coffin of the "Middle Building first" theory comes from fire reports that indicate that a wooden structure stood in the place of the Middle Building until 1816. Despite the authors' extensive and convincing debunking of earlier theories relating to the evolution of the structures of the First Mint, there is some comfort in their failure to completely dismiss the folkloric accounts of George Washington's supposed visits to the facility. Orosz and Augsburger take an unanswered invitation from the Mint Director, David Rittenhouse, to Washington on December 27, 1792 and compare it against the President's cash-books kept by Tobias Lear, which tantalizingly record gifts to mint workers on December 28 of the same year. Thus we are justified in doubting the veracity of the Mint interior as

depicted by Dunsmore, but it may be going a step too far to say that Washington Inspecting is a total historical fabrication.

Two chapters (pp. 70-117) are devoted to discussing and illustrating the tangible pieces of the First Mint's history retained by Stewart. Included are dies for gold $10 of 1803 and silver dollar fractions of 1805-1806 (now in the ANS collection), sections of the buildings' timber (in their original form and cut down to make furniture, gavels, and rulers), as well as the cornerstones and the doorsill. Stewart's coin finds on the property of the Mint and his assembly of a numismatic collection consisting of First Mint products is fully treated, as is his overly publicized quest to extract gold from the remains of the Mint buildings. While he seems to have failed to strike it rich as the newspapers speculated that he might, the authors report a reference to a "Gold Ring, Marked Old Mint" listed in the inventory of Stewart's will. Orosz and Augsburger leave the question open as to whether this ring, valued at $10, might have been made from gold (a single coin?) found on the site of the First Mint.

Having established the sequence of building at the Mint and reviewed the relics of its operation, the authors again turn to the paintings of Lamasure and Dunsmore in their own chapters (pp. 118-189). Here we are treated to extensive biographical sketches of Edwin Lamasure, Jr. and John Ward Dunsmore before their works commemorating the First Mint are discussed in detail. Although Lamasure's *Ye Olde Mint* is intended to represent the structures as they appeared in 1818-1819 (deduced from the number of stars and stripes on the U.S. flag flying above them), the authors show that the detailed compositional requirements of Stewart (admittedly often based on documentary evidence and the testimony of mint workers as well as his own fancy) imposed themselves on the final rendering. Ye Olde Mint is, after all, an artistic interpretation—and a commercial one at that—and therefore must be understood in that light, rather than as an historical document. It is true to the vision of Stewart as interpreted by Lamasure, but not to the actual appearance of the Mint in 1818-1819. Orosz and Augsburger contextualize the Dunsmore's *Washington Inspecting* within a series of seven sketches of interior and exterior views of the First Mint. These previously unpublished sketches reveal the initial influence of Lamasure's work on Dunsmore and the long road of development before John Ward Dunsmore came up with a final product suitable for the expression of Stewart's vision of the Mint.

Derivative paintings inspired by Dunsmore's *Washington Inspecting* are treated in the chapter that follows. Here, Frank Joseph Reilly's *Director of the First U.S. Mint Inspecting Initial Coinage, Philadelphia, 1792* (1947) and Henry "Hy" Hintermeister's *Washington Inspects the First Minting of American Coins* (1953). The imitation of the Dunsmore work is generally less than impressive, as the authors point out, but the mere fact of the imitation is a testament to the iconic quality that Dunsmore's rendering had achieved within 40 years. It is also worth pointing out that the derivative works were produced under similar circumstances to that of *Washington Inspecting.* Just as Dunsmore's work was commissioned as part of Stewart's marketing of his Old Mint brand, so were Reilly's and Hintermeister's images used to sell the Philadelphia Blended Whisky of the Continental Distilling Corporation and calendars of the Osborne Company, respectively. Although Stewart's original brand had been defunct for decades, clearly there was still a feeling that images of the First Mint could sell.

Five appendices supplement the main text. Appendix A catalogues the images, publications, and objects produced by Frank H. Stewart or otherwise connected to his vision of the First Mint, while Appendix B provides an inventory of the U.S. coins purchased by Stewart from the Chapman brothers between 1901 and 1905. Additional information on the appearance of the Mint buildings is provided by early fire insurance surveys and demolition photographs is reproduced in Appendix C and E. A brief explanation of the peculiarities of lot numbering on Philadelphia's Seventh Street in the 1850s and 1860s appears in Appendix D.

The Secret History of the First U.S. Mint is a tour de force of minute detective work involving evidence ranging from obscure documents to well-known works of art, that at once elucidates the development of the historical First Mint and its image in the mind of Frank H. Stewart. As such, it is just as much an exemplary model of historical, numismatic, and art historical research as it is a stark warning against the multiple levels of mythology and misinterpretation that can accrue in the absence of a connected narrative history. In the end, the story told by Orosz and Augsburger is that of one edifice built upon another and the accurate preservation of the past through demolition.

Development

Megan Fenselau

Contributions
April 30th, 2011 through July 25th, 2011
Grand Total:
$103,610

GENERAL FUND
$88,285

2011 Gala Dinner Sponsorships
$12,500

2011 Gala Auctions
$1,500

2011 Gala Dinner Program
$300

General Contributions
$53,685

Mid-Year Appeal 2011
$6,300

Sage Society Dues
$14,000

RESTRICTED FUNDS
$15,325

Newell Publication Fund
$10,000

Francis D. Campbell Library Chair
$250

Harry W. Bass, Jr. Library Fund
$75

Mark M. Salton Lecture Fund
$5,000

The ANS is grateful for your continued support and generosity. Please consider contributing. Financial and in-kind gifts will allow us to focus our energies on developing more programs that bring the fascination of numismatic research to academics, collectors, and the public at large. Special thanks to Ms. Beth Korein for her contribution to the general fund; Mr. Christopher J. Salmon for his in-kind donation of the Silver Coins of Massachusetts publication; Mr. Mike Gasvoda for his sponsorship of the ANS Reception at CICF 2011.

Contributors
April 30th, 2011 through July 25th, 2011

Mr. and Mrs. John W. Adams
Dr. and Mrs. Lawrence A. Adams
Prof. Jere L. Bacharach
Mr. Jeffrey Benjamin
Mr. Harlan J. Berk
Mr. William A. Burd
Mr. Charles R. Carlson
Ms. Mary B. Comstock
Ms. Mary Counts
Mr. Howard A. Daniel III
Mr. John M. Dirnbauer
Dr. Jay M. Galst MD
Mr. Mike Gasvoda
Gemini, LLC
Mr. Dan Hamelberg
Mr. David Hendin
Dr. M. Lamar Hicks
Mr. Eric Michael Hildebrant
Mr. Raymond Huckles
Mr. Martin Huth
In Memory of F. Gordon Frost
In Honor of Elizabeth Hahn
In Honor of David Hendin
Mr. Richard C. Jewell
Mr. Robert W. Julian
Mr. and Mrs. Jonathan H. Kagan
Mr. Mike Kissinger
Ms. Beth Korein
The Koret Foundation
Ms. Mary N. Lannin
Mr. James LaSarre
Mr. Skyler Liechty
Dr. Jack M. Lloyd Jr.
Mr. Werner G. Mayer
Mr. Emmett McDonald
Mr. Daniel J. McKenna
Mr. Joseph O'Connor
Dr. Joel J. Orosz
Dr. Evangelos G. Poulos
Dr. Kenneth Rankin DDS
Mr. Charley Rhodes
Mr. Greg Rohan
Mr. & Mrs. Chris & Julie Salmon
Mrs. Lottie Salton
Mr. Daniel Frank Sedwick
Mr. Peter Sugar
Mr. Anthony J. Terranova
Mr. Peter K. Tompa
Dr. Arnold-Peter C. Weiss MD
Mr. John Wilkison
Mr. Frederic G. Withington
Mr. Vicken Yegparian

AMERICAN NUMISMATIC SOCIETY

ANNUAL MEETING

22 October 2011

Saturday 3:00 pm

Remarks and presentations by Officers and staff
Election of Trustees to be held

Sale of duplicate items from the ANS Library

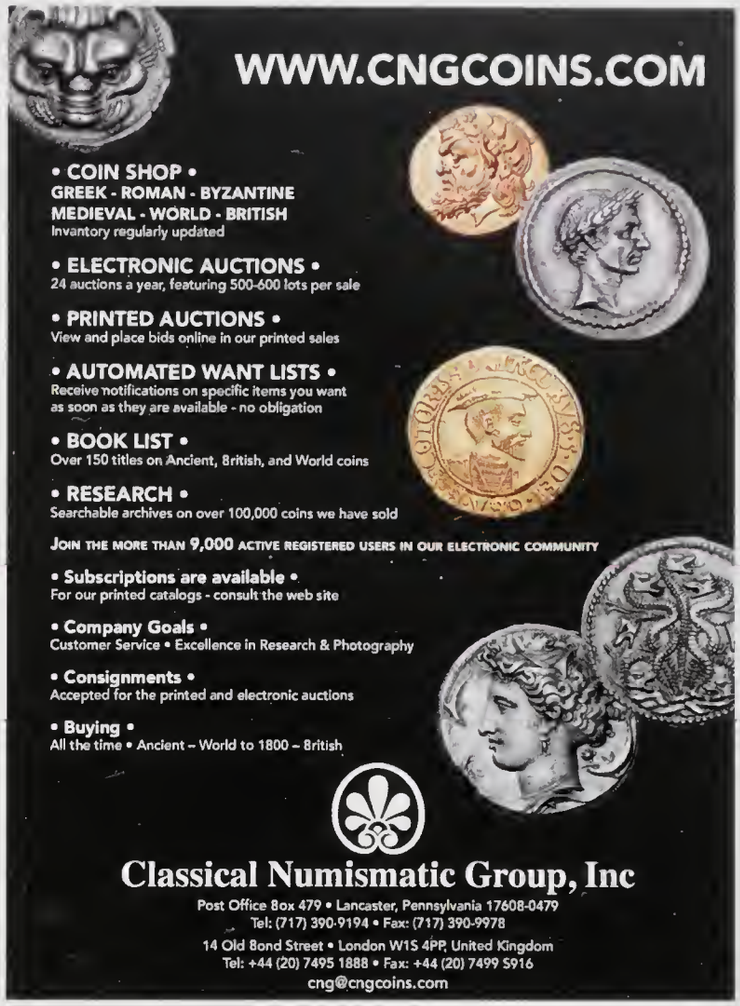
Reception to follow



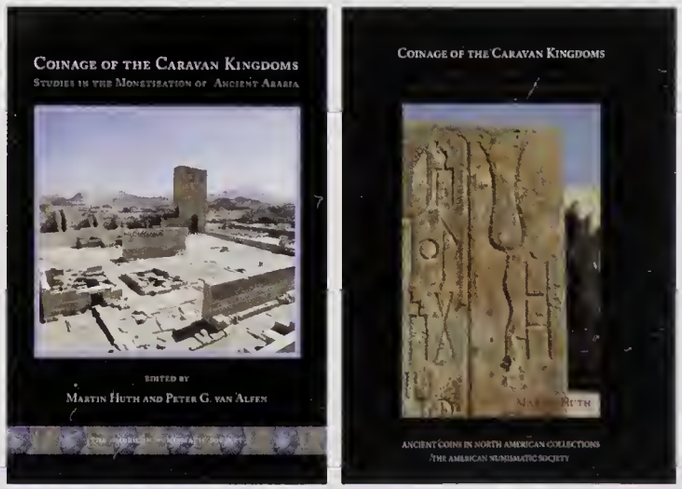
ANS 2011.40.1 (Gift of Lawrence A. Adams) 74 mm.

75 Varick Street, Floor 11
New York, NY 10013

For more information contact Megan Fenselau
at 212-571-4470 ext. 117
or membership@numismatics.org



New ANS Publications



Coinage of the Caravan Kingdoms: Studies in Ancient Arabian Monetization (Numismatic Studies 25)
List Price: $250 Member Price: $175

Coinage of the Caravan Kingdoms: Ancient Arabian Coins from the Collection of Martin Huth (Ancient Coins in North American Collections 10)
List Price: $150 Member Price: $105

Order online at numismatics.org/Store or call
(212) 571-4470

ROMAN NUMISMATIC LIBRARY

Carson/Hill/Kent, Late Roman Bronze Coins	SC	$25
Mattingly, Roman Coins (Major Reference)	HC	$35
Sydenham, Coins of the Roman Republic	HC	$75
Sydenham, The Coinage of Nero	HC	$20
Westdal, Dictionary of Roman Coin Inscriptions	SC	$20
Sutherland, Coinage of the Roman Imperial Policy	HC	$20
Van Meter, Guidebook of Roman Imperial Coins	SC	$35
Levy, Roman Coins in Princetion Univ. Library (was $100)	HC	$79

All 8 titles $249 postpaid in the USA
Individually take 10% off. Postage - first book $6.00, additional titles $ 3.00 each in USA.
Foreign Post - Inquire. Complete List upon request.

SANFORD J. DURST
106 Woodcleft Ave., Freeport, NY 11520 USA
Phone: (516)867-3333 Fax: (516) 867-3397 Email: sjdbooks@verizon.net

T: 212-819-0737
M: 917-385-6332
F: 212-819-9127
email: hudsonrc@att.net
www.hudsonrarecoins.com

Numismatist • Certified Appraiser
Hudson Rare Coins, Inc.
United States and World Coins - Estates - Appraisals
Mitchell A. Battino, AAA

75 West 47th Street
New York, NY 10036

P.O. Box 7177
Princeton, NJ 08543

Interested in Ancient Coinage?
Subscribe to *The Celator* – a monthly journal on ancient & medieval coinage.

P.O. Box 10607
Lancaster, PA 17605
Tel/Fax: (717) 656-8557
Kerry@celator.com
www.celator.com

Subscription rates:
(1-year/2-year)
$36/$60 United States
$45/$82 Canada
$75/$138 All Others

Thomas M. Pilitowski
& Associates

Buying, Selling, Trading
Better U.S. and World Coins



U.S. Rare Coin Investments
PO Box 496607, Port Charlotte, FL 33949
http://www.usrarecoininvestments.com
Tel. 1-800-624-1870

Specialist in Irish Rarities
All Periods



Del Parker

P. O.Box 7568
Dallas,TX 75209
Phone: 206-232-2560
Email: irishcoins2000@hotmail.com

Online List includes: Gold Ring Money, Medieval Silver Coinage, Irish Siege Money, Irish Coppers including Gun Money in Silver, Cross Listed Irish Colonial American Coppers, Free State Coinage including Proofs and Morbiducci Patterns, Irish Art Medals, Irish Paper Money.

www.irishcoins.com

Kolbe & Fanning

NUMISMATIC BOOKSELLERS SINCE 1967

141 W. Johnstown Road
Gahanna, OH 43230-2700
(614) 414-0855
df@numislit.com
www.numislit.com

STILL IN PRINT

THE POCKET GUIDE TO SAINT PAUL: Coins encountered by the Apostle on his travels
BY PETER LEWIS AND RON BOLDEN



is still available from the publisher for only about US$30. plus postage

The website is www.wakefieldpress.com.au
Read the review of the book at Amazon.com

MORTON & EDEN LTD

in association with Sotheby's

45 Maddox Street London W1S 2PE

Regular London Auctions of Coins, Medals and Banknotes



Maximinus I, Thrax (AD235-238), scourge of the Severan dynasty, an extremely rare aureus sold in our November 2010 sale for a record £196,000

Please contact one of our specialists to discuss valuations and market advice or to sell your coins at auction

phone +44 (0)20 7493 5344
fax +44 (0)20 7495 6325

info@mortonandeden.com
www.mortonandeden.com

NYINC

NEW YORK INTERNATIONAL NUMISMATIC CONVENTION

www.nyinc.info

The 40th ANNUAL NYINC

America's Most Prestigious Ancient & Foreign Coin Show

January 5-8, 2012

Professional Preview–
Thursday, Jan. 5th, 2-7PM–$100

The Waldorf Astoria Hotel • New York City
301 Park Avenue between East 49th & 50th Streets
Call the Waldorf Astoria at (212) 355-3000 and ask for the special NYINC rate of $290 or $312 (Group Code 'NYQ')

Major Auctions, Educational Forums, Club Meetings & Exhibits

Admission: Friday–Saturday–Sunday
$10 for a three day pass

General Information:

Kevin Foley
P.O. Box 370650
Milwaukee, WI 53237
(414) 421-3484
Fax (414) 423-0343
E-mail: kfoley2@wi.rr.com



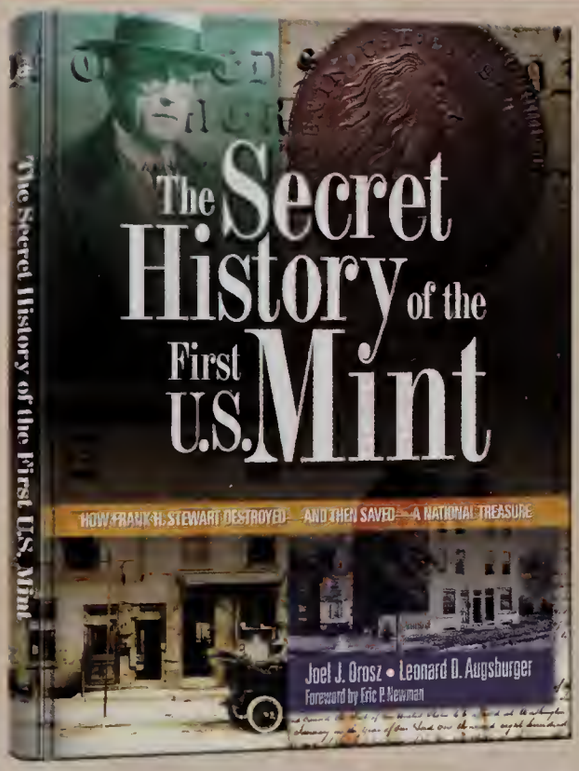
Gary Groll



An Interesting Selection
of
Coins, Tokens & Medals

www.garygroll.com
+1.443.223.0399





336 pages, hardcover, fully illustrated with color plates. $24.95

"Outstandingly presented."
—*Eric P. Newman*

Frank H. Stewart is both the hero and the villain in this remarkable tale ripped from the headlines of early 20th-century Philadelphia. A poor boy made good, Stewart bought the old U.S. Mint, labored to preserve it, and failed in the most dramatic way possible. Could his later acts of commemoration redeem his failures in preservation?

"Brilliantly connected."
—Q. David Bowers

"A fresh and exciting narrative."
—John Kraljevich

"A fantastic book . . . a wonderful resource."
—Roger W. Burdette

Whitman Publishing, LLC
PUBLISHING SINCE 1934

To place your order, please call toll-free: 1-800-546-2995.
Email customerservice@whitmanbooks.com.
Order online at WhitmanBooks.com. Mention code D3.

Read *The Whitman Review* online at WhitmanReview.com for hobby articles, guest columns, Q&A, upcoming titles, book reviews, and updates.

An In-Depth
EVALUATION
...of the world's first coinage



Ch XF
Strike: 4/5
Surface: 5/5
Fine Style

NGC ANCIENTS

Grade
The amount (or absence) of circulation wear is expressed using a familiar adjectival scale.

Strike
The strength, evenness and centering of strike, as well as die state and planchet quality, are assessed using a five-point scale.

Surface
The visible effects of circulation, burial and recovery are evaluated using a five-point scale.

Style
The Fine Style designation is awarded to coins of superior visual impact based on the quality of their style and composition.

With its unique grading system, NGC Ancients provides an accurate and concise analysis of the quality of ancient coins. By separately assessing wear, strike, surface and style, we offer a more thorough evaluation of a coin's condition. Furthermore, coins of exceptional merit that stand out above their peers are awarded a Star Designation (★) — a feature exclusive to the products of NGC.

NGC ANCIENTS PROTECTION *for the Ages*

To learn more, visit www.NGCcoin.com/ancients

Munthandel Verschoor

Dutch Historical and Family medals in both silver and gold
Dutch Provincial, Colonial and Kingdom coins
Numismatic Literature and sale catalogues pertaining to Dutch Numismatics

---





1653. DEATH OF MARTEN TROMP. By P. van Abeele.

Obv. Within a border of laurel leaves bust three-quarters to right, wearing a plain collar, metal gorget, buttoned doublet, and badge of the Order of St. Michael on a ribbon, decorated field. Signed with PA.F
Legend: MART.HERP.TROMP.R.L.ADM.V.HOLL.E.WESTV. Ao 1653
Rev. Armorial shield of Tromp with helmet, crest, and griffions as supporters, above OBYT AE 56 and below in a cartouche a naval engagement.
Fred. 3/3a. Afb.5/6; v.L.II.376; M.I. I.402.32; Nav. Med. 540
Marked on the edge with the serpent ~.~ of van Abeele.
See K.A. Citroen, Amsterdam silversmiths and their marks, nr. 1003, page 195.
Silver, cast ,chased and chisselled, 70.5 mm. 78.76 grams.

P.O. Box 5803 - 3290 AC Strijen - Netherlands
Tel.: +31 78 674 7712 - Fax: +31 78 674 4424

www.verschoor.com - info@verschoor.com

Member I.A.P.N.



We Invite You to Consign

U.S. COINS AND CURRENCY

We would like to sell your coins and currency to the highest bidders in an upcoming Stack's Bowers Galleries auction!

Stack's Bowers Galleries Upcoming Auction Schedule

Official Whitman Baltimore Auction
November 14-19, 2011
Consign by October 3, 2011

New York Americana Sale
January 2012
Consign by November 11, 2011

Official Whitman Baltimore Auction
March 19-24, 2012
Consign by January 31, 2012

Official Philadelphia ANA Auction
August 1-11, 2012
Consign by June 15, 2012

Every year Stack's Bowers Galleries hosts a multitude of premier coin and currency auctions in locations across the U.S. Whether your focus is high-end rarities or everyday collectibles, there is a Stack's Bowers Galleries auction well suited to your personal consignment needs.

We also buy and sell direct – please call for information.
Call today to find out how you can maximize your consignment potential in an upcoming Stack's Bowers Galleries auction.

Stack's Bowers GALLERIES
A Spectrum Group International Company

800.458.4646 West Coast Office
800.566.2580 East Coast Office
18061 Fitch, Irvine, CA 92614 • 949.253.0916
123 West 57th Street, New York, NY 10019 • 212.582.2580
P.O. Box 1804, Wolfeboro, NH 03894 • 603.569.0823
Email: info@stacksbowers.com • Website: www.stacksbowers.com

SBG ANS 8.02.11